

FAMOUS ARTISTS MAGAZINE

WESTPORT, CONNECTICUT 06881

July 9, 1964

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

We were all shocked and saddened -- as I know you
were -- at the news of Stuart Davis' death. We have
lost a great artist.

We're planning an article about Mr. Davis and his
work for the forthcoming issue of our Famous Artists
Magazine. Would you be good enough, please, to send
me a collection of photographs of his most important
work -- particularly some of his later paintings. I'll
be happy to send you a check for whatever costs are in-
volved.

Cordially,

Pauline Engel
Pauline Engel
Editor

8/14/64
peet
7/14/64
wt bell

PE/bh



rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 15, 1964

Mr. Jim Simmans
Rogers and Cowan Inc.
598 Madison Avenue
New York, New York 10022

Dear Jim:

Thanks for your note.

Unlike other summers, I have been obliged to hang around in preparation for my moving operation and am spending several days each week right here in the hot city, but with a good air-conditioning system.

Early next week, I will give you a ring, so that you and your friend can come in to see the work of Tseng Yu-Ho, who I am sure is the artist you have in mind. We are sending the bulk of our paintings to several warehouses gradually, as I dread leaving them here during the period when no one will be on tap, during the month of August. In any event, we still have everything in the racks and I will be delighted not only to show you the paintings, but to see you again.

I still remember the delightful evening some weeks back.
And so, cheorio.

Sincerely yours,

EOR/tm

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THE MUSEUM OF FINE ARTS

Houston

July 27, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

The DAVIS: "Blips & Ifs" will be packed today and shipped,
I hope, today; if not today then early tomorrow.

I will wire you the shipping details just as soon as they
are known. As you suggest, the painting will be sent to you
in the care of W. S. Budworth & Son. The shipment will go
out as it came in via Emery Air Freight.

The shipping paraphernalia sent by Carnegie to be used at the
time the painting was sent to Pittsburgh will be returned to
the Carnegie Institute.

Sincerely yours,

Edward B. Mayo

Edward B. Mayo,
Registrar

cc: Miss Emily Roberts
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Penna.

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Frank E. Hurd & Associates

INVESTMENTS
9640 SANTA MONICA BOULEVARD
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 4-9165 • BRADSHAW 2-3129

NEW YORK
38 BROADWAY
NEW YORK 6, NEW YORK

July 7, 1964

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

No, we have no plans to come to New York in
the summer, however, you may see us in the early Fall.
We are always talking about a trip, but really do little.
We love California and have the Palm Springs house and Lita
has taken an interest in golf.

Let's understand one thing, however, I won't
write any more letters to Patsy or anyone unless on your
way to Honolulu you stop off and see us.

Hope this finds you enjoying life with your wonder-
ful perspective and with all god wishes in which Lita joins me,

Sincerely,


Frank E. Hurd

FEH:rt
enc.

NORTON GALLERY AND SCHOOL
OF ART
PALM BEACH ART INSTITUTE

E. R. HUNTER, Director

PIONEER PARK, WEST PALM BEACH, FLORIDA
TE 2-5194

July 23, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Re: Stuart Davis

Dear Edith:

I now have written approval of all three members of our acquisition committee. As you know the next step is to have the Board approve. While this is only a formality, we don't stand a chance of having a quorum before the October meeting. I hope this isn't too doleful.

At this point we send you a formal Bill of Sale (blanks filled out free on request!) which in turn goes to the Trust Company in Chicago, and they pay you.

One problem occurs: the Trust Company can't allow installments. I told you we actually had the money, but I wanted to hang on to as much of it as possible for further dallying next Fall. Therefore, if the Estate is slow being wound up, or if you want to loan me the money back at 6%, maybe we can live it up next Fall! (The Trust "comes in" each year in mid-January.

Love and kisses,

Bob

E.R. Hunter
Director

ERH/k

I'm off!

our summer address since 1888

*DE GRASSI POINT
ONTARIO
CANADA*

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AJL

July 8, 1964

Mrs. Enez Whipple, Director
Museum Section, The Guild Hall
East Hampton, New York

Dear Mrs. Whipple:

I'm sorry to be so late in answering your letter of June 29th, but the Gallery closed on the 30th of the month and I just happened to drop in at the Gallery to attend to a special matter and hope you will understand the delay incurred.

Because I had no idea that this was to be a sales exhibition, I listed our net prices, as you will note the word "full" under "Insurance Valuation". These figures are so low that I'm sure a 20% increase will still keep the price considerably below "retail" and would therefore suggest that you increase your figures accordingly on the items other than numbers 710, 994 and 1800, all of which are in my own private collection and are not for sale under any circumstances. The figures I listed are based on my purchase prices, in many instances dating back 10 to 20 years and are far below the current values of similar material, if available today. I trust that this arrangement will be satisfactory and that you will have great success with your exhibition.

Sincerely yours,

RON/tm

- 5 -

I would like to make a modest proposal (freedom to) offering my
assistance in the event that you are interested in having a
catalogue raisonné on his over work of the
July 7, 1964

Mr. Francis S. Mason
Cultural Affairs Officer
United States Information Service
American Embassy, Grosvenor Square
London W. 1, England

Dear Mr. Mason:

No doubt you have read the sad news about Stuart Davis. He died last week very suddenly. For the past two years he suffered from a coronary ailment, but when I talked to his physician a few days before, he repeated that it was a condition that could continue for many years - and might end quickly. In any event, he has gone. Everyone agrees that it is a great loss to the art world internationally, as Davis was one of the few artists whose reputation not only continued throughout his lifetime, but was constantly enhanced and, what is most important, was his appeal to the younger generation of artists in all three generations. His integrity as a creative artist and as a person was almost unique in our age. He was with the Gallery since 1926 and his loyalty - particularly in relation to other artists throughout the world - was extraordinary.

What is particularly sad is that he left so little work for sale. During the past two years he produced very little, but even earlier and certainly since 1940, his average production was about six oil paintings per year, usually two large examples similar in size to the painting purchased by Mr. Power when it was shown at The Tate Gallery, two of medium size and two quite small oils plus several very small cassins. The majority of these were sold very promptly.

I am giving you this information in detail as no exhibition of his work could be arranged of great benefit to a dealer abroad, as I doubt whether more than ten paintings, with only about two of the 60's, would be available for sale. However, a small but choice retrospective show could be assembled with the cooperation of museums and collectors who, I think, would be willing to lend for such an occasion abroad. Insofar as the estate and this Gallery are concerned, the sales are of very little importance, but again, I feel it would be unfair to a commercial gallery to bear the expenses involved, unless it were satisfied with a limited return. If you would like to discuss this with the Kasmin Gallery, I can assure you that I would be delighted to work out a combination such as you suggest. Won't you let me know? My best regards.

Sincerely yours,

EOM/tm

P.S. I wonder whether you could help me obtain two copies of the catalog of

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seeing you very much. Why don't you come out
here for a while and show these local bums
how to run a Gallery?

At any rate, I hope we see you soon; keep well,
and let us hear from you.

Love,

Audrey

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEGUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-3191
Cable address: WADATH

July 7, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It was nice to see you the other day, and I must say that I'm extremely pleased that we are going to have Stuart Davis in the silk screen portfolio. As I told you, the dealers handling the other artists in the portfolio have all lent me \$500. each. This is definitely a loan and is to be paid back when we have sold sufficient quantity of the portfolios to cover the cost. I see no reason why, with the great interest the idea has stirred up already that they should not sell in fairly short order. I would be ever so much obliged to have your check, and I have enclosed two copies of the loan agreement, one for you to keep and the other to return.

Mulling over the problem of which casein to use, I think now that the more colorful one will probably reproduce better, and perhaps even be more effective. As soon as I get a proof, I will bring one down and show it to you. Will you be around in New York at all?

We will have some printed announcements of the portfolio, and I'm hoping we will make some of them up with Stuart Davis' design on them. Could you use some for your mailing list? The price of the portfolio of ten prints will be \$100 before publication November 15th, and \$125 after that. We will give a 20% courtesy discount to a few book dealers like Wittenborn and to the galleries who are participating in the project.

Hope to see you soon.

Very cordially yours,

Sam Wagstaff
Samuel J. Wagstaff, Jr.
Curator of Paintings

sjw:jb
encl.

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MARGARET M. WATHERSTON

14 West 77th Street, New York 24, New York • ENDICOTT 2-5514

Conservation of Paintings

July 20, 1964

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

.....
PORTRAIT OF A WOMAN IN GREEN - Oil on canvas, glue lined,
27" x 33", American,
c. 1850.

Present Condition: Surface varnish has been scratched and scraped in numerous places. Two of the scratches are deep and have cut into the canvas. There are white marks on the surface in several places.

Suggested Restoration: Varnish will be removed and damages to surface filled and retouched. Cleaning of the surface should remove the white spots noted above. Surface will be sprayed with synthetic resin varnish.

Cost of restoration - \$200.00

MMW:ip
.....

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

RUBIN, BAUM & LEVIN

Mrs. E.G.H.

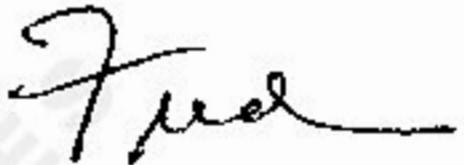
-5-

July , 1964

10% interest each year (which is what you told Mr. Biegel is satisfactory), but I think this will involve problems as to who will hold possession of the pictures since the Treasury ruling requires that the donee must hold possession for the period each year represented by his percentage interest, which would be constantly increasing as to each painting each year.

When I spoke to Mr. Biegel, he agreed that it would be advisable for us to send a supplementary letter to the Treasury. This would correct certain inaccurate statements in the original letter to the Treasury with regard to the paintings being given by Downtown Gallery, Inc. You will recall that you stated that some of the paintings had been sold and therefore the list referred to in the original letter was not quite accurate. This also made inaccurate the figures in the original letter as to the cost of the paintings being given and the cost of all of the paintings, and also, the value of the paintings being given as compared to the value of all of the paintings. It would also be advisable to make clear in the supplemental letter that it is difficult to fix exact values and that this is a matter of opinion. You will recall that we discussed this at our last conference and I originally pointed out the importance of this in my letter of February 24.

Sincerely,



PB/ea

cc: Herman C. Biegel, Esq.

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Mrs. Stephen A. Stone • R.F.D. 3, Burrs Bay, Massachusetts

July 11th

Dear Edith,

I'm scanning the Bay daily with binoculars
looking for a lost New Yorker with flippers
& snorkel, but so far, no luck. If you
haven't already left, may I suggest
you fly to Hyannis & pack your luggage
dry? Then you can snorkel more to
your heart's content.

Please have them go ahead with the

Offutt and if you can hold the Done
til Sept 1st. I'd appreciate it, since
there is no one in Newton to receive it.
If it's worrisome to you, send it to
Boris who, I'm sure would be glad
to keep it for me.

Please get your housing problems all
settled so you can enjoy the summer
& since we are free all summer, let
us know which week-end we may
expect you. Cirno - don't play hard ball!

Fondly
Sylit

ABK

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

July 22, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Valuations for "Nahant Hotel" and "Mr. Locke" were \$1500 and \$1200 respectively, and I have asked that the insurance on the "Wolfsbergers" be increased to \$2500 to cover it for your requested evaluation.

The pictures are here and look very good indeed, along with the five little treasures from Maxim Karolik's Collection that I wheedled for the show.

I have written a letter to Roger Stevens referring him to you for a report on me - a good one, naturally. I would love to work on this project, and I hope very much that I can get to meet with him again in Washington or New York. I've had several interesting offers, and I think I would like to talk over at least one of them with you before making final commitment. I will try to do this either by phone or letter or visit later on this month.

I shall certainly keep you up to date on my plans, and look forward to seeing you soon.

Best,

May

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GALERIE COARD

TABLEAUX MODERNES

SOCIETE ANONYME AU CAPITAL DE 50.000 FR

36, AVENUE MATIGNON
PARIS 8^e

TEL. ELY. 28-16
R.C. 87-810-808

Paris, le 20 juin 1964.

Received from the Downtown Gallery

32 East 51st Street, New York.

All Paintings and Drawings below are by Rattner.

- 1085 Indian Ink on paper. 26 x 18.
1862 Indian Ink and Gouache on paper. 26 x 17 $\frac{1}{2}$
1811 Indian Ink on paper. 26 x 17 $\frac{1}{2}$
1805 Indian Ink on Paper. 22 $\frac{1}{2}$ x 17 $\frac{1}{2}$
1860 Water Colour "Study for the Clown" 25 $\frac{1}{2}$ x19 $\frac{1}{2}$
1859 Water Colour "Study for the Clown" 25 $\frac{1}{2}$ x19 $\frac{1}{2}$
? Water Colour "Study for Night Sea Storm" 15 $\frac{1}{2}$ x12.
1858 Oil on Canvas. 25 x21.

All measurements are given in inches.

SYRACUSE UNIVERSITY

SYRACUSE, NEW YORK 13210

SCHOOL OF ART

July 6, 1964

Mrs. Edith Halpert, Director
Downtown Gallery
New York, N. Y.

Dear Mrs. Halpert:

It has been quite awhile since I have been in to see you and I feel very remiss about not having fulfilled my obligations.

I have your invoice for \$15,100 which I would like to pay in three installments; one before the end of the current month, the second in July, 1965 and the third in July, 1966. Would that be alright with you?

We are planning to have our first exhibition of the 1963-64 acquisitions in September of this year. Our first catalog of the University Collection is scheduled for publication by the middle of the summer and I will send you one as soon as it is out.

I am going to make every effort to stay out of New York City for the summer and concentrate on my own work at home but if I do come down I will make it a point to stop in to see you. I am sure you are having a very busy summer but hope it will be a pleasant and successful one as well.

With best wishes,

Cordially,
Laurence Schmeckebier
Dean, School of Art

LS:MS

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July 23, 1964

Mr. Irving Lantz, President
Irving Galleries, Astor Hotel
932 East Juniper Avenue
Milwaukee 2, Wisconsin

Dear Mr. Lantz:

Thank you for your letter and check.

I'm sorry if I sounded like an old-fashioned marshal, but
I was under the impression that you were planning to pay
in installments during the six months. It is our custom-
ary procedure at the end of the season to supply the art-
ists or the estates with an inventory plus a report on
works sold.

The Gallery is closed for the summer and you will receive
an announcement of our opening exhibition in the Fall,
when we may be at another address.

Sincerely yours,

EGB/tm

BUCKMASTER 2-3508

ABRAM KANOF, M.D.
60 LINDEN BOULEVARD
BROOKLYN 26, N.Y.

July 10, 1964

Mrs. Edith Halpert
32 E. 51st Street
New York, New York

Dear Edith:

Thank you very much for consenting to become a member of the Jewish Museum. You will from time to time receive our literature, and I fervently hope you will participate in at least some of the many exhibits, openings, and lectures.

If you are interested in actually serving on any of our committees I would be glad to speak with you and acquaint you with our table of organization. Needless to say your active participation in this part of the work would be heartily welcome.

Sincerely,

Abram Kanof, M.D.
Abram Kanof, M.D.

AK/par

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Dr. Rolf Linnenkamp

München 9, den 6.VII.1964

Harthauser Str. 107

Tel. 43 56 01

Mrs. E. G. Halpert
The Downtown Gallery
32 East 51 Street
New York / N.Y.

Dear Mrs. Halpert:

The painting "Blue New York" arrived here in a good condition. Also I thank you for your letter of July 1st: I will transfer the money to the bank you have mentioned. In the near future I want to send you a photograph of the painting on which I beg you very much to certify the authorship of the artist and the collection it was belonging to until you sold it to us. Concerning a journey to New York I unfortunately must say that we most probably could not come again this year.

With my best regards I am
yours sincerely

Rolf Linnenkamp.

July 7, 1964

Miss Patricia Ann Baum
Dykatra Residence Hall
401 Wolfskill Drive
University of California
Los Angeles, California 90024

Dear Patsy:

Edith I think you remember we met you at the Gallery
and Lita urged you to take some money and take a taxi home.

My wife, Lita, wrote Edith and said we would be
glad to hear from you and to take you around.

My office is not far from your school....it is at
9640 Santa Monica Blvd., Beverly Hills and my phone is CR 4-9165.

Will be glad to hear from you and see you.

When you are writing back home be sure to say
hello to the folks and Edith.

All our best and looking forward to seeing you soon.

Sincerely,

Frank E. Hard

FEH:rt

bcc: Edith Gregor Halpert

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, New York 10022

July 10, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 57 Street
New York, New York

Dear Edith:

The Association has been requested to appraise

Church at Head Tide #2 1938-40

by

Marsden Hartley

You have been appointed a member of the panel to appraise that work.

Enclosed are two copies of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of one Information Form, sign and date it, and return it to us, together with the photograph. The second form is for your own files.

With thanks.

Sincerely yours,

Ralph P. Dolin
Administrative Vice President

RFC:ji A735

Enclosures

P.S. A color transparency is also enclosed. RFC

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, New York 10022

July 10, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

The Association has been requested to appraise

Pedernal - From the Ranch #1 1951

by

Georgia O'Keeffe

You have been appointed a member of the panel to appraise that work.

Enclosed are two copies of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of one Information Form, sign and date it, and return it to us, together with the photograph. The second form is for your own files.

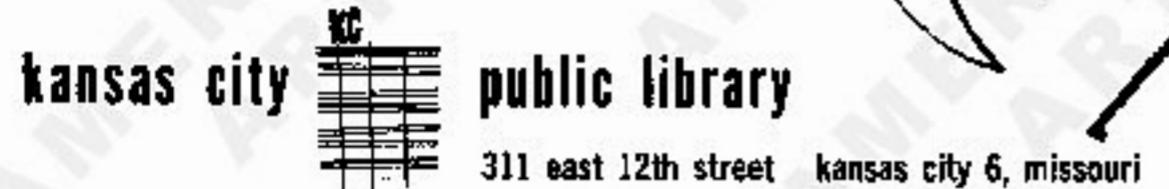
With thanks.

Sincerely yours,

Ralph F. Colvin
Administrative Vice President

RFC:mw A735
Enclosures

P.S. A color transparency is also enclosed. RFC



Richard B. Sealock
Librarian

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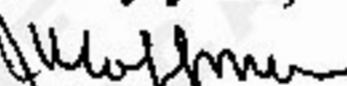
June 27, 1964

Downtown Gallery
32 E 51
New York, N.Y.

Dear Sir:

We note that during the month of June you are having a group exhibition entitled "New York City". If you have a printed catalog or descriptive brochure of the exhibit we would appreciate receiving a copy for our library. If there is a charge, please enclose an invoice with the material. Also, if you have a permanent mailing list, we would appreciate being added for further mailings.

Sincerely yours,


J.W. Coffman
Art & Music Department

July 21, 1964

National Religious Art Exhibition
Sacred Heart Seminary
2701 Chicago Boulevard
Detroit, Michigan

Gentlemen:

Abraham Rattner is in Europe and has asked us to follow
through on his entry for your exhibition. However, before
doing so, we would appreciate having some information.

Would you be good enough to let us know the size limitation
for entries. This will, of course, be an important factor in
selecting which of Rattner's works to submit.

Also, it is customary for the consignee to assume the charges
of packing, shipping and insurance both to and from the ex-
hibition site. Would you let us know if this is your practice
also.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Appropriate:

I was very pleased indeed about the reference to your husband's enthusiasm for Rettner's work. There is nothing more important to an artist than a true rapport with his dealer and certainly the enthusiasm which the latter evinces is the most stimulating element in not only promoting the artist, but also in inspiring him to greater heights. I need not tell you this, as we Russians seem to understand each other, and somehow have what it takes to give the esthetic push to the artist.

Sincerely yours,

meitidinxe *naw*

at selj os at ti fæst jerget i højs - betæusket soy helstrotten add tol vok
højs agnitsvæg laves mid worn j'noh I , yngvoilfot mid scor seæsiq - yngvoi
•gva vof galor mid tue , yngvoilfot

EGB/cm

Judith seeing sandit toe of em yet I thought view of t2 eyes of sandited
toe,due edt of softslet nk view went caused ,regarding edt more natural
-the willed edt to need for even doing below are esent willedlyO ,etab has
vol ,elstab twido edt to you unjacketsca to you or evsd I bns wjssolv
softslet nk ralw yerd antifys ob van edt ,tentall edt off the roads tlyim
I as willed edt tot maledition RCI s yfro tot dies lly I ,esing edt of
cooper boy mark .esag edt to right shif ts rater covi a boy evly at trus
-show a tentall dffw gntog deg yllesot bns maledition extermate tuoy tot's
-totally evsd edt xslf done yver bluer I ,newewoll .the maledition show nso em
for el agnur esing edt shif ce ,hce to\bs battifice show edt to ederty
Ller nso boy es ,recuse a tentall tot bad ed bluer shif ,battificebnd

impressed I was with the Taub Art
Group at the Art Institute of Chicago
which you helped form. I shall
"go and do likewise," — but I'll
try to do it with more taste than
money.

I hope the man of your
gallery will be an advantage
for you. As you must know
I have a good eye and
the courage to uphold your
convictions ~~is~~ are admirable
qualities.

Good luck -

Sincerely,

Vernon L. Bobbit

Under separate cover I'm
sending you the Albion College
Magazine which tells about our
print collection — now numbering
over 1000 prints from the 15th to the
present century.

SAN FRANCISCO

M^ALLISTER STREET AT VAN NESS AVENUE - SAN FRANCISCO, CALIFORNIA 94102 - HEMLOCK 1-2040

MUSEUM OF ART

July 10, 1964

Mrs. Edith Halpert
Downtown Gallery
31 East 51st Street, New York

Dear Mrs. Halpert

We are most grateful for your participation in our forthcoming exhibition, THE HUMAN FIGURE, and your generous loan of:

Max Weber's TAPESTRY

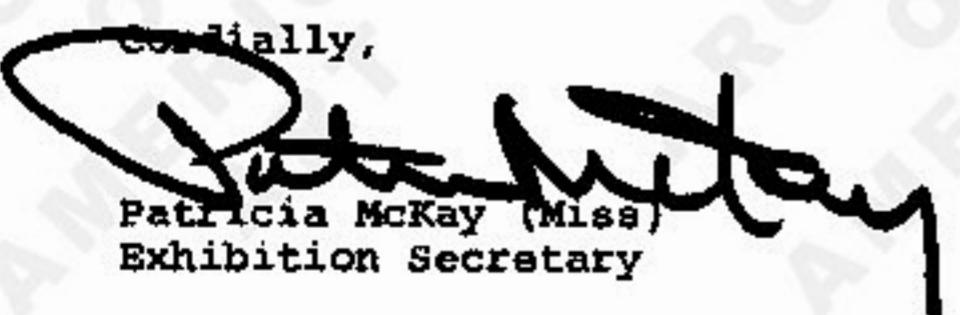
will be an important part of the show.

In order to produce a comprehensive catalog, we would like to obtain a black and white glossy (8 x 10) photograph of each work in the exhibition. If you do not have a photograph available, and can manage to have one taken, we will be glad to pay any expenses incurred. We are not yet sure how many color reproductions we will be able to include in the catalogue. However, we would like to know if you have a color transparency or color plate that could be made available.

May we have your permission to make slides of the work for our own slide collection?

Once again, thank you for your loan.

Cordially,


Patricia McKay (Miss)
Exhibition Secretary

PM:sg

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archiver is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 13, 1964

Mr. Paul Love
Department of Art
Michigan State University
East Lansing, Michigan

Dear Mr. Love:

In response to your letter, I can advise you that the Gallery will be "absolutely and positively" closed. However, occasionally I come by to attend to some important routine and could arrange to suit a date to your convenience - possibly. Thus, would you communicate with me at least a week ahead, stating when you plan to be in New York and where you will be staying, so that I can get in touch with you to arrange for an appointment, if possible.

Sincerely yours,

KOH/tm

P. S. We do have some excellent Weber and Kuniyoshi prints.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

-3-

This is really just a brief note, touching on the highlights of the past few weeks but I do want you to have some word from me before the middle of the summer.

Sincerely,



John Eastman, Jr.
Director

Sent to Members of the Boards of
Trustees and Governors
and the Advisory Committee

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 8, 1964

Postmaster
Sutton Post Office, Zone 22
898 Third Avenue
New York, New York

Dear Sir:

Although we have made no request to stop mail delivery to the above address, we have had extraordinary difficulty - and especially so during the past few days. Based on a number of telephone conversations with your office, the postman brings mail here and takes it back because there is a sign outside indicating that the Gallery is closed. It is closed - to the public - but the office is functioning, the lights are on, and we want the mail delivered here until we state otherwise. Our business is badly affected by such delays.

I'm sending this to you by messenger and hope that specific arrangements will be made immediately to reassemble all of yesterday's incoming mail and that of today.

Thank you for your immediate attention.

Sincerely yours,

BOB/tm

P. S. A Special Delivery containing plane tickets which are urgently needed was taken back this morning and has not as yet been returned.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 40.000 F.

36, AVENUE MATIGNON
PARIS 8^e

TEL. : ELY. 28-16
R. C. SAINT 37 8-19.000

Paris, 20th June 1964.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. E. Halpert,
The Downtown Gallery,
32 E 51st Street,
New York. N.Y..

Dear Mrs Halpert,

I know how busy you are and I often think of you moving. All the stock and papers which have accumulated over years must now cause you such a terrible amount of work. But I am absolutely certain that as for everything you have done in your life, your new gallery will be a great success for you and for your painters and that in a troubled period such as ours, when a Mr. Rauchenberg gets the prize of the "Biennale de Venise" you, in your new gallery will as always in the past lead your painters to the true success and glory. I am happy and proud to see my painter Fred Ottesen with your team. and I am certain, that this time too, your instinct is infallible and that he will give you great satisfaction. Ottesen has spoken to me of the two letters you have written him. I am so happy to know that you have again sold one of his paintings and to a big collection. A good start!

Rattner is in our group show and gives an excellent impression. I am sending you herewith a list of his paintings on consignment but without the prices. The Rattners left for Italy and promised they would send them to me, but nothing as yet. Maybe you could do it? I know, dear Mrs. Halpert, how terribly busy you are and perhaps do I ask too much. If so, please excuse me, but should you find a little moment to answer me and give me those prices, as well as any documentation concerning Rattner himself, I would be extremely obliged to you. Also a reply to some of the questions I put to you in my letter of the 28th of May.

Our gallery will be closing from the 15th of July to the 1st of September, and as Ottesen has written you, we would be so happy to know before that date how many of his paintings and of which dimensions, you would like us to send you.

listed in Exhibit A annexed hereto, as may be determined jointly by the Individual Donor and the Donee.

f. The Donee, upon signing of these presents, will set apart and dedicate a portion of its building to be used exclusively for the housing and display of the collection and additions thereto which shall be made as hereinafter provided. The portion so dedicated shall consist of the galleries marked 1 to 13, both inclusive, as indicated on the plan annexed hereto and marked Exhibit C. The Donee agrees that said area will at all times be reserved exclusively for rotating exhibitions of the collection and said exhibitions theretofore and that it will at no time be used for exhibitions of any other art or for any other purpose without the prior consent of the Individual Donor. In the event that an addition to the gallery is built or another part of the gallery could be used to better display the collections the collection may be moved to such addition or other part of the gallery, provided that the prior consent shall have been obtained from the Individual Donor to such removal and provided further that said new area shall be used exclusively for the housing and display of the collection and will at no time be used for any other purpose without the prior consent of the Individual Donor.

g. The Donee will provide an independent entrance on E Street to the said area, which entrance will bear the name "The Gallery of Twentieth Century American Art"; will redesign, refurnish, renovate and air condition the said area in accordance with the plans and specifications as set forth in Exhibit D, which has been initiated by the parties for identification; and will complete all of the foregoing at its own expense.

SEARCHERS ARE RESPONSIBLE FOR OBTAINING WRITTEN PERMISSION FROM BOTH ARTIST AND PURCHASER INVOLVED. IF IT CANNOT BE ESTABLISHED AFTER A REASONABLE SEARCH WHETHER AN ARTIST OR PURCHASER IS LIVING, IT CAN BE ASSUMED THAT THE INFORMATION MAY BE PUBLISHED 60 YEARS AFTER THE DATE OF SALE.

in accordance with said plans and specifications by not later than two years from the date of this agreement.

h. At least twenty-five (25%) percent of the entire collection and said additions thereto shall be on public display at all times in The Gallery of Twentieth Century American Art, so as to present continuously a cross-section of American Art and of the artists whose works comprise the collection and said additions.

i. The Donee will employ at all times a specialist in American Art as Curator for The Gallery of Twentieth Century American Art who shall be previously approved by the Individual Donor(s) which approval the Individual Donor will not unreasonably withhold) to supervise the care and keeping of the collection; and will employ such additional persons and bear such additional expenses as may be necessary and proper in the opinion of the Donee for the preservation, maintenance, and exhibition of the collection and additions thereto.

j. If by reason of additional gifts and other acquisitions, the space and facilities assigned to The Gallery of Twentieth Century American Art,

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

George Bellows Estate Ruth Horgan and Franklin
8 Hyde Park Place London SW3 Telephone 0117

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

805 W. Woodlawn Ave.
San Antonio, Texas
July 7, 1964

Miss Edith Halpert
Downtown Gallery
32 E. 51st Street
New York City

Dear Miss Halpert:

I am writing to you at the suggestion of Mr. John Leeper.

I am wondering if you can sell a collection of thirteen
original black and white drawings by Diego Rivera. If you
are interested, I will send you the photographs.

What is your commission?

Hoping to hear from you,

Sincerely yours,

Leslie Brunner

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 14, 1964

McFadden Studio
216 Washington Street
Burlington, Iowa

Gentlemen:

I am returning herewith the enclosed invoice received from
you.

We have never handled the work of Calder and have no idea
of what the bill refers to.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

The Paine Art Center
BOX 1097 OSHKOSH, WISCONSIN

Dear Miss Halpert:
Look! Ostrom has received a Citation
of Achievement from our city Council! Home-
town-boy-makes-good.

On August 29th our local paper will
print an entire page of his drawings and
paintings - of course I will send you a copy.

The catalogue will be sent to you
in about 10 days. Thanks again - R. Gregg.

Note to publishing information regarding sales transactions,
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 15, 1964

Mrs. Samuel Berlin
40 East 9th Street
New York, New York

Dear Mrs. Berlin:

I am writing to you in Mrs. Halpert's absence.

Although the Gallery is closed, as you know, one of us
is here virtually all of the time Monday through Friday,
and you may return the Lewandowski at your convenience.
I suppose, just as a double safeguard, it wouldn't hurt
to telephone ahead to let me know an approximate time
when you might be coming in. Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

July 20, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

This is in further response to your letter of July 10th which was sent on to me in Maine.

I understand from our telephone conversation that the draft of the Deed of Gift prepared by Mr. Biegel is now in your hands. A copy of the draft was sent to Mr. Hamilton and he is now awaiting word from Mr. Baum as to his reaction.

The Trustees are anxious to take formal action on your magnificent donation as soon as we hear from all parties concerned as to the Deed of Gift. I am, of course, anxious to go ahead, and want to get this long drawn out business settled probably even more than you do.

The Deed, which I went over while still in Washington on July 7th, is practically a copy of the original one which your Mr. Baum prepared, so there should be nothing in it that you could not subscribe to. The only changes are those which were made as a result of the conferences with the Internal Revenue and they do not affect the substance of your intent.

You asked me to look into the matter of the 10% interest. We called Mr. Biegel's office and he stated as follows:

"Mrs. Halpert can, if she so chooses, give her entire interest in specific works of art. This interest would be the percentage (in this case 10%) of the entire gift. As now written, Mrs. Halpert would be giving an individual 10% interest in everything. If she decides to use the other method the Deed will obviously need to again be checked and possibly altered."

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may be published 60 years after the date of sale.

July 16, 1964

W. S. Budworth and Sons
424 West 52nd Street
New York, New York 10019

Attention: Mr. Johnson

Dear Sir:

I am enclosing a copy of a letter to Beverly Smyth and Sons Ltd., who, after much research on our part, advised us that the shipment of the O'Keeffe painting was made via Keating to you for delivery to The Downtown Gallery.

We learned just before from Keating that you have a receipt from Doris Bry. This rather astonishes us, as we had given no instructions for releasing the painting to anyone. Will you please advise us under what circumstances the release was made and also send us the receipt at once. Again, I cannot quite understand how this could have occurred without our permission.

Many thanks for your attention.

Sincerely yours,

EOR/tm

And so, my fond regards to you, Steve and Debbie. I hope to see you soon.

As ever,
Very truly

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திருவாவடையூர் தென்கிழக்கு

EGH/tm

P.S. Please let me know about the O'Kearns and whether you would want
the Dove held through August or prefer to have it returned to you, which I think would be more sensible.

and as such it may be said that there is no such thing as a right or wrong in
the practice of law which would go to reduce the cost of a trial, if
such right is not valid because it costs too much.
- request styled regional videoteleconferencing from Section 3, has it as appears below
I believe that from my 14 years service in the judiciary, since 1974 and
from being a bar and court notary public for many years before
and I have always been very fond of the new technology to
improve the quality of justice delivery.

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25 Indian Road
New York, N. Y. 10022
(Wi 2-3219)
July 21, 1964

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Director
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Sir:

This note is from Earl Conrad, author of numerous books, and father of Myk-Erl, about whom I write.

Back in 1947 a six-year-old youngster, my son, had a month-long exhibition of thirty oil paintings at the Norlyst Art Gallery in your neighborhood. There was wide interest in the show and a national press occurred, with articles in The New Yorker, Coronet and many other magazines.

Mike painted until the age of ten, then put aside oils in favor of football, scholarship and other interests. He continued his interest in art, along with a developing interest in biology, and we didn't know whether he'd ever paint again. But about four years ago, when he was in his first year at Harvard, he did resume painting and he has been painting each summer.

Last year he graduated Harvard and he is now a medical student at Stanford University Medical School, with biological theory as his main interest.

But when he resumed painting he went in for large canvases: complicated and fantasy-wrapped themes which express a major concern of his, which he calls Cosmogenesis: the genesis of man in the cosmos. His pictures, viewed by artists and laymen, excite extreme interest.

Several years ago The New Yorker, in quest of a follow-up story to its original "child prodigy" yarn of 1947, asked us what was happening and at the time we didn't think there was a sequel story. It is now clear that Myk-Erl, as he signs his pictures, is a most considerable painter.

There are several semi-mural size pictures about nine or ten feet across, which cannot be conveyed by Kodak shots or transparencies. There are also a few smaller pictures. It is not a numerous output. He paints one big picture a year and a few small ones.

Owing to Myk's early show and the full maturing of his promise; owing to the fact that I am widely connected in magazine, book and newspaper areas here in town, there is much I could do to aid in the promotion of a showing by him. I think that the timing, his age -- twenty-three -- is right.

We live about thirteen minutes away from your gallery, just off Broadway in upper Manhattan. I am pretty sure that if you can decide to visit our place and see these things you will realize you have chanced upon one of the most unique, original -- but comprehensible -- painters of the day.

Sincerely,
Earl Conrad
Earl Conrad

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

35½ EAST 68TH STREET, NEW YORK, N.Y. 10021
(212) UN 1-9270

July 17, 1964

SKOWHEGAN, MAINE
(207) 474-8345

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Dear Edith

What a truly wonderful thing you have done in memory of Stuart Davis.

I think the awarding of the Scholarship should be more special than it's just going into our coffers and that being a part of the money we need each year.

When we're back in New York or when you're up here-- and we certainly hope you'll make the Library Dedication--let's talk about it and how and where, etc. it will be awarded. In this way each year there can be announcements and some publicity that so and so has been awarded the Stuart Davis Scholarship.

If Bill were here, in the office that is, I know he would join in sending love.

Sincerely


John Eastman, Jr.
Director

WILLIAM H. LANE FOUNDATION

LEOMINSTER, MASSACHUSETTS

Telephone
Keystone 4-8351

July 13, 1969

Dear Edith,

I have been paid by the insurance company for damage done to the Dove pointer, and enclose check to the Balding's it covers it.

I just learned a few days ago of Stuart's death. Samuely and I are both depressed by the news, as we know you must be too. We know nothing of it except what appeared in Time Magazine. We look forward to seeing you during the summer. Love from - Bob & Bill.

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July 6, 1964

Mr. Paul Love, Gallery Director
Dept. of Art, Michigan State University
106 Kresge Art Center
East Lansing, Michigan

Dear Mr. Love:

No doubt you have read reports of the sad event - Stuart Davis died last week. A few days before, he delivered a group of prints to us and I can offer you an excellent selection, including the only lithograph in color which he produced. However, the attorney for the estate requested that we hold off any activities in connection with his work until such time as he deems it proper to resume the regular routine. For your information, the Gallery closed on June 30th for the two summer months and, by the time we reopen after Labor Day, I'm sure that there will be some decision about permitting consignments and sales of Stuart Davis' work. Naturally, I will hold the prints he sent me for your consideration.

Sincerely yours,

EGR/tm

DEALERS IN FINE ART

IRVING GALLERIES



ASTOR HOTEL
932 EAST JUNEAU AVENUE

MILWAUKEE 2, WISCONSIN

BROADWAY 6-6730

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 20, 1964

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

Enclosed please find our check for \$4900.00 which covers the balance on the two Marin watercolors we acquired earlier in the year. I am very sorry that we are a little late in this final payment as I have been out of the country and just returned.

I want to note however, that the terms of the sale was a deposit of \$500 and the balance in 6 months. This would make this amount due on July 1. I don't like to be late with my obligations and hope that you will understand in this instance.

I am looking forward to seeing you on my next trip to N.Y.

Very truly yours,

Irving Galleries, Inc.

Irving Lunts, Pres.

IL/fjs

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July 10, 1964

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Mr. Edward Dwight, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edwards:

卷之三

I was both pleased and shocked to hear from you. No one ever tells me anything. This is the first I've heard that you had been ill enough to be hospitalized. However, I'm pleased that you're back home and the doctor says that you are okay. Obviously, despite the popular belief that working in the so-called art world is a glorified snap, our work day - or the hours we put in - would rain every workers' union in America.

While I was well aware that Stuart was a coronary case for the past two or three years and we kept very quiet about it, his sudden (and fortunately quick and painless) death was a tremendous shock. There is no one in the entire world whom I admired, or rather revered, as much as Stuart, both as an artist and a person. To think that his mother is still alive at 93 and that he had to go at 69. However, within two or three days I adjusted myself to enjoying his paintings again after this brief but continuous shock I felt when I saw one of his paintings. Not only the integrity, but the joy of visual and inner experience illuminates each of his works. One cannot be unhappy in the presence of his paintings. So much for that.

Of course, I am delighted that you acquired his THE PRESIDENT. This was a painting that he treasured and looked at frequently and it was only with considerable pressure that he agreed to have the painting cleaned and broke down his reluctance in relation to disposing of it. Indeed, you have a very handsome group, each complementing the other and introducing fresh facets, etc.

We have had several calls and letters regarding a memorial exhibition. Neither Roselle, his wife, nor I are quite prepared to cope with this idea, but of course it will be important and natural to honor Davis with an outstanding exhibition of this character. Because of his association with New York as the major source, it seems fitting to open in this city, and possibly send on the show to several other locales. You are a dear to consider lending your group of his paintings and I will keep you informed as to future plans as soon as I can discuss the matter with Roselle.

While the Gallery is officially closed during the months of July and August, there is so much to be done here that I am spending a good deal of time in New York. However, after I return from a weekend in Shelburne, Vermont next Monday, I will try to organize the many tasks to make it possible for me to have a long weekend regularly - and of course in Newtown. In any event, all mail addressed here reaches me promptly and I have not arranged for a for-

General Board of Evangelism
The Methodist Church



1908 GRAND AVENUE
NASHVILLE 5, TENN.

July 22, 1964

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We are happy to send you five copies of the catalog for The Gospel In Art exhibit during the National Convocation of Methodist Youth at Purdue University. We appreciate your help in this effort.

We do not know at this writing how many extra copies may be available, but we hope to be able to fill requests for modest numbers of them after the exhibit.

If you have prepaid express charges for shipping and have not submitted them yet, please send them to: Art Exhibit, National Convocation of Methodist Youth, 1908 Grand Avenue, Nashville, Tennessee 37203.

Sincerely yours and His,

Howard W. Ellis
Howard W. Ellis

HWE/wk

*Send me pay?
Pls not*

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an item or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Conditions upon which Property is Removed or Warehoused

1.—Estimates are subject to amendment if not accepted in writing within twenty-one days and are given on the understanding that the work may be carried out by the method and route to be decided by The Contractors. Any alteration, disclosure or postponement will increase the cost, and may necessitate an extra charge.

2.—Unless otherwise stated it is a condition (a) that the work can be conveniently carried out by means of adequate staircases and doorways; (b) that there is a suitable and practicable road and approach for The Contractors' vehicles to the door of the building to and from which the goods are to be removed and (c) that the goods are to be delivered not above is second floor. If such conditions are not fulfilled an extra charge will be payable.

Whether and/or other tasks may be used at The Contractors' discretion and at the customer's risk and expense, and the customer shall indemnify The Contractors against all claims made against The Contractors arising out of the use of such tasks except claims by The Contractors' workmen.

3.—Every endeavour will be made to carry out the work at the time desired but The Contractors shall not be liable for any loss from any cause beyond their control, e.g., delay in railway, road, or sea transit, mechanical breakdown, cause or number of labour trouble.

4.—It is recommended on the customer to see that packing required to be removed is left behind, and that no goods so left remain are taken away in error, also that protection is arranged for articles in unoccupied premises as The Contractors will not under any circumstances accept responsibility for or be liable in respect thereof.

5.—Nothing may be included in taking down or putting up of tenments and fixtures, gas, electric or other fittings, or lifting tables; the relaying or filling of closets or floor coverings; the refilling of blinds, curtains, mirrors, carpets or other fittings; or the relining of pictures, but if such work or any other work is done these conditions apply thereto and an extra charge will be payable.

6.—The customer shall not submit for removal, package, or warehousing any dangerous, dangerous, dangerous, explosive article or substances, or for warehousing any article or substance including articles of food or anything likely to encourage vermin or other pests, or likely to cause infection. The customer shall make no claim but shall indemnify The Contractors against all claims made and for any loss or damage that may be suffered by The Contractors or any third party through the presence of any such article or substance amongst the customer's goods. If any such article or substance is discovered, The Contractors may, at their discretion, remove, sell, despatch or otherwise dispose of same.

7.—When a contract is made for a specified quantity and additional goods are removed and/or warehoused an extra charge will be made, and all these conditions shall apply.

8.—A customer sending property to be warehoused shall furnish an address to which communications are to be directed, and register his or her signature with The Contractors. The customer shall during the currency of the agreement notify any change of such address. After receipt of the property into the warehouse, The Contractors shall forward to the customer a receipt or inventory of the property received, stating in writing the name and number of each article, the quantity and the contents of any carton, box, case, bundle, package or other container, but the absence of such reference or that reference property received, statement in writing the name and number of each article, the quantity and the contents of any carton, box, case, bundle, package or other container, but the absence of such reference or that reference is made to the state or condition of any goods shall not excuse any inference that the goods or the container were not previously damaged. Both receipt or inventory shall be final and conclusive between The Contractors and the customer, except as to any specific item immediately pointed out in writing. No claim shall be made in respect of any loss not described in the inventory or receipt.

9.—Unless otherwise agreed in writing The Contractors' charges shall be due and payable before the goods are removed; or in the case of goods stored or received for packing prior to the delivery or removal of any of the goods from The Contractors' premises and if such charges are not paid The Contractors may take all or any part of the goods in their hands to or include them in store and shall be entitled to charge for warehousing the goods and for any expenses in connection with the taking of the goods to and removal from store and all these conditions shall apply thereto.

10.—The Contractors shall have a general lien upon all goods in their possession for all journeys due to or thither incurred by them, and if part of the goods has been delivered, removed, despatched or sold The Contractors shall have a general lien upon the remainder of such goods for such journeys and liability incurred by them. The Contractors shall be entitled to charge warehouse rent and other expenses incurred during all periods during which a part of the goods is being stored and all these conditions shall apply. Further, if The Contractors exercise their right of lien on any article which they have removed then if their charges are not paid within three months after they have first retained any article, The Contractors shall have power, without giving any notice, to sell the whole or any part of the consignment to pay the said charges and expenses of sale.

11.—Charges for warehousing shall be due and payable as stated and shall be exclusive of the cost of removing, packing, stowing away or unstowing and/or delivering for all of which services The Contractors shall be entitled to make a charge.

12.—Should The Contractors be put to any costs, charges or expenses in consequence of any claim made by a third party in respect of any goods removed, packed, or warehoused or pay any damages arising out of any such claim or should they be liable in any penalty under statute or otherwise or put to any expense in recovering any charges due to them the same shall be recoverable from the customer.

13.—The Contractors may require the customer to remove his goods and pay all charges thereon at any time upon giving him thirty days' notice so to do.

14.—At least seven clear days' notice shall be given to The Contractors before the removal of any goods from the warehouse, except within three weeks of the usual quarter days, when a week longer notice is necessary.

The Contractors shall not be bound to deliver from the warehouse any goods without (a) production of the inventory sent by The Contractors to the customer and (b) an order in writing signed by the customer, who, or whose agent, shall be present at the time of delivery and give a receipt for the goods.

15.—(a) The Contractors shall not under any circumstances be liable for any loss or damage caused by or resulting from or in connection with fire (howeversoever caused).

(b) The Contractors shall not under any circumstances (howeversoever caused) be liable for any loss, failure to produce, or damage caused by, or arising out of, flood, earth, wind, storm, insects, mildew, dust, dirt, longitude or housebreaking, Act of God, riot, civil commotion, invasion, war, explosion, railway or road accident, marine risks, aircraft or things dropped therefrom or for deterioration, leakage or deficiency of articles of a perishable or bulky nature, or for any consequential loss, or loss or damage due to causes beyond their immediate control or the acts of third parties whether claimed or otherwise.

(c) In the event of goods being so lost or damaged The Contractors shall be at liberty to take whatever steps they think necessary to try to recover or salvage the goods and all expenses of their so doing shall be recoverable by them from the customer.

16.—The Contractors shall not be liable for loss of, failure to produce or damage to (howeversoever caused) (a) any goods during transference to or from land or sea and travel by water whether on deck or otherwise, or (b) any article in wardrobe or drawer or in any package, bundle, case or other container not both packed and sealed by The Contractors' employees (c) jewellery, currency notes or coins of any description (d) luggage or anything received from or to a public sale room (f) goods removed from or into premises where there are other warehouse unless a detailed claim in writing is given at the time (hence being of the essence of the contract) of placing marks in statutory or warehouse packaging or composite packing frames (g) the enclosure and/or attachment of cloths, hats, bonnets, plumes, whisker apparatus, scutellums, musical and other instruments, electrical apparatus or refrigerators, nor shall they be liable for the renovation or replacement of any article which is brittle or inherently defective or in such a condition that it cannot be repaired without risk of damage.

17.—The liability (if any) of The Contractors for any loss, failure to produce or damage shall be limited to either (a) the cost of repairing or replacing the damaged or missing article or (b) to Ten Pounds for any one article, spile, article or composite use or partage or other container and the contents thereof respectively (including photo, plated plate and/or other valuable) whichever is the smaller sum. The Contractors shall have the option of either repairing or replacing any damaged or missing article and if The Contractors repair any article no claim shall be made against them for depreciation. The Contractors if requested in writing (which instructions are insufficient) and provided the premium is fully paid or arrangements as to payment have been made with The Contractors will endeavor to effect insurance against fire or for any greater loss or damage. Liability (if any) for damage to premises, private roads, drains, bridges, or culverts is also limited to Ten Pounds and the customer shall indemnify The Contractors against all claims costs, charges and expenses beyond that sum.

18.—Where goods are only packed or only packed and despatched by The Contractors no claim shall be made against them after the goods leave their hands for any damage or loss howeversoever caused.

19.—All claims for damage to or loss of or failure to produce any goods shall be made in detail in writing (time being of the essence of the contract); as to goods recovered from The Contractors' warehouse by any person other than The Contractors at the time the goods are removed. (b) In all other cases within three days after delivery of the goods alleged to be damaged or (c) in the case of goods alleged to be lost or whilst The Contractors fail to produce, within three days after the time when the goods should in the ordinary course have been delivered alone or with other goods and The Contractors shall be under no liability unless & claim is made within the time stipulated. All damage so premises must be pointed out to The Contractors' foreman in charge at the time and confirmed by writing within forty-eight hours after the damage is alleged to have occurred (time being of the essence of the contract) otherwise The Contractors shall not be liable.

20.—A claim shall not be made the reason for deferring payment of any money payable to or liabilities incurred by The Contractors.

21.—If any dispute, difference or question shall at any time hereafter arise between the parties hereto or their respective representatives touching any claims or counterclaims put forward on the part of the customer against The Contractors in connection with or arising out of this contract or any extension thereto the same shall be referred to the arbitration of a single arbitrator to be agreed by the parties or to be appointed at the request of either party by the President for the time being of the National Association of Furniture Warehouses and Removals Ltd., according to the laws for the time being governing the decision of disputes by arbitration in the State or Country within which The Contractors' office concerned with the making of this contract is situated, within which office the contract shall be deemed to have been made. The costs of any such arbitration shall be in the discretion of the Arbitrator, and the award of such arbitrator shall be a conclusive power to any legal proceedings in a Court of law in respect of any matters thereby agreed to be the subject of arbitration. The arbitration shall, unless otherwise agreed, be held in the town in which The Contractors' office from which the contract is deemed to have been made is situated, is accepted.

22.—If any sum due to The Contractors on any account is two years in arrear, or if any goods stored are not removed and all charges paid thereon when The Contractors require them to be removed (see clause 13) The Contractors shall in the case of charges two years to accrue, after giving thirty days' notice, and in the case of failure to remove the goods and pay charges, without further notice, have full power to open and examine any part or the whole of the property and at their option sell the whole or any part thereof and The Contractors may apply the proceeds of sale after deducting all expenses thereof in payment of or towards all sums due to or liabilities incurred by The Contractors by the customer. Any surplus will be paid over to the customer without interest or application, but save that The Contractors shall be released from all liability whatsoever in relation to the goods sold. If The Contractors elect to sell part only of the goods they shall be at liberty to charge a proper price for the warehousing of any goods remaining and without any further notice from time to time sell the remainder or any part of the remainder of the said goods and apply the proceeds as before stated and all these conditions shall apply thereto.

23.—All notices and communications to the customer, including the forwarding, shall be deemed to have been duly served and received the day after posting if sent by post to the registered address (see clause 8) or the address from which he or she has last communicated with The Contractors, or if there is no registered address or address from which he or she has so last communicated the last known address or by giving notice in any public newspaper circulating in the area from or to which the goods were removed.

24.—The Contractors may at any time during any removal transfer the goods from vehicle to vehicle and during storage from one warehouse to another warehouse. The Contractors may also despatch to which route or by whom the goods shall be carried, and may enter into any contract with any other Contractor, Hallay, Steamship or Dock or Harbour Company or Authority to carry goods as to which route or by whom the goods shall be carried, and may enter into any contract with any other contractor and these conditions shall nevertheless apply thereto, and the whole or any part of the contract and/or to carry all or any part of the property to be stored by or in the warehouse of another contractor and these conditions shall nevertheless apply thereto. Any deviation from any route shall not affect The Contractors' liability. The term warehouse in these conditions means any building used by The Contractors for storage.

25.—The Contractors are hereby authorized to pay any charges payable to any storage contractor from whom the goods are removed and also to pay any charges payable to any removal contractor who brings the goods to be stored and all such payments shall be equal to The Contractors by the customer.

26.—Any work of any kind done by The Contractors whether in relation to the goods (a) packing, unpacking or fitting any article, unloading, examination, brushing, restocking, delivery, etc., or otherwise shall be done without prejudice to and only upon these conditions. The Contractors do no work except on these terms.

27.—All the above conditions shall apply to any work done or exhibited in the said furniture and effects whether by way of removal not of, or re-delivery from the warehouse or otherwise whatever and shall be incorporated in any contract which may be entered into with regard to such work or in relation to such furniture and effects.

28.—The agent or person employed by The Contractors shall have any authority to alter or qualify in any way these terms and conditions.

DO NOT SIGN.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 23, 1964

W. S. Budworth and Sons
426 West 52nd Street
New York, New York 10019

Gentlemen:

Would you be good enough to pick up several paintings here at the Gallery next Tuesday, July 28th, to be delivered to the studio of George L. K. Morris at 1 Sutton Place South.

Mr. Morris will not be there, so please note the following procedure. It will be necessary to go first to the front doorman and have him unlock Mr. Morris' back door in order to let you in through the back door. Also, please be sure that the paintings are put in Mr. Morris' studio and not left in the back hall.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

C: George L. K. Morris

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purchaser is living, it can be assumed that the information
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July 16, 1964

Mr. David L. Hanson
Wilson and McElvaine
120 West Adams Street
Chicago, Illinois

Dear Mr. Hanson:

In Mrs. Halpert's absence I am writing to you to ascertain
whether any of the Sterre sculpture was sent to us in care
of the Hayes Warehouse. I have had word from them that a
group of heavy crates has arrived from Chicago.

We do not wish to unpack anything until the Fall and, al-
though I know that Mrs. Halpert did not expect Mrs. Book
to send any of the works this early, I hope that you can
tell me whether or not these crates may indeed be from her.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

sent f.u. card
7/28/64

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may be published 50 years after the date of sale.

July 16, 1964

Mr. Laurence Schmeckebier
Dean, School of Art
Syracuse University
Syracuse 10, New York

Dear Mr. Schmeckebier:

Thank you for your letter.

Frankly, I have never been quite so confused about a transaction. Your Bookkeeping Department and Mr. Piskor have written to me on several occasions requesting changes in billing. We have followed the latter's instructions and sent a credit to him personally for the Kuniyoshi drawings. These were paid for by the University and that matter is now straight. However, I have had several letters from the Administrative Secretary, Gladys Leiter, to send a new invoice, making it out to the Lowe Art Center. This letter, as you know, was answered, with a copy sent to you. Before changing the name on the invoice, I would like to get the matter clear.

In any event, the three payments as indicated will be satisfactory, although I was under the impression that this was to be done in two installments. Thus, you may send your first check in at the end of this month and we won't bother you again until July 1965 and July 1966.

I shall be grateful if you will advise me whether or not - and if the former, how - to rewrite the invoice, which was made out to the School of Art, Syracuse University, Syracuse, New York.

While the Gallery is closed for our customary vacation and will not reopen until after Labor Day, all mail addressed here will reach me promptly. If you should be coming to New York and will let me know well in advance, I will be very glad to meet you at the Gallery, since I am obliged to come in for a day or two each week.

Sincerely yours,

EGR/tm

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July 21, 1964

Mr. Nicholas Minginouch
Box 110 Walnut Hill
Frenchtown, New Jersey

Dear Mr. Minginouch:

I am at the Gallery attending to some bookkeeping details
and find your bill for the sum of \$76.50. Before making
out a check, I would very much like to receive a detailed
bill per diem, explaining the amount listed. According to
the records I have, you arrived at the Gallery on July
9th at 1:30, equivalent to $\frac{1}{2}$ day, plus 2 full days on
July 10 and 11. Will you please send this to me promptly,
so that I may prepare a check for Mrs. Halpert's signa-
ture when she comes in.

Sincerely yours,

Adele Rosenstein

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July 21, 1964

Mr. James W. Mallors
Albert R. Lee & Co., Inc.
90 John Street
New York, New York 10038

Dear Mr. Mallors:

Mrs. Halpert has asked me to tell you that, although she
mailed the General Release forms in connection with the
Brearley School on July 6th, she has as yet not received
the check.

Please note, also, that this check should be made out to
The American Folk Art Gallery, not to The Downtown Gallery.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

LAW OFFICE OF
S. JAMES ROBBINS
DOBBS FERRY, N. Y.

Jack G. Friedman, Esq.
LESTER A. HARRIS
JOHN T. McCORMICK, JR.

OWENS 8-0082
-2-

July 27, 1964

the sum of \$2,250.00 pending delivery of possession and to insure payment of the \$25.00 per day amount for use and occupancy up to November 1, 1964.

Please evidence your consent to the foregoing by signing and returning the enclosed copy of this letter.

Very truly yours,

Edith G. Halpert

Agreed to:

ARCHBISHOPRIC OF NEW YORK

By: Terence Cooke
Secretary

COPY

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Mrs. E.G.H.

-3-

July , 1964

portion of each year as is represented by the undivided percentage which it owns during such year. For example, in 1968, when Corcoran owns 50% undivided interest in all the paintings, it would be entitled to possession of all of the paintings for 50% of the year.

When I saw you at the Gallery about three weeks ago, which was after the ruling was issued, you stated you wanted to go back to your original agreement, whereby you reserve a life interest in all of your paintings and deduct the value of the 10% remainder interest which you give each year. I then told you, as Mr. Biegel previously told you, that this would not permit you to take a deduction for your 10% remainder interest given after July 1, 1964. You stated that you believed otherwise because of the releases from galleries which you had received. I suggested that we clear this in a conference call with Mr. Biegel. The next day we had the conference call. I stated at the outset that you desired to go back to the original agreement whereby you retained a life interest in the paintings and gave each year an undivided 10% interest. Mr. Biegel again stated that this would not permit deductions to be taken after July 1, 1964. You stated that this was not what you intended and desired, and that you desired to keep the paintings for a short period each year. Mr. Biegel then said he thought this could be worked out under an arrangement whereby you gave a 10% undivided interest in the paintings each year. You said that would be fine and asked him to draft the necessary provisions to accomplish this. This is where the matter now stands.

I want to explain why the original plan could no longer work as a result of enactment of the 1964 law. The law states that if you make a charitable contribution which consists of a future interest, it will not be deductible. Under the original arrangement, you were to retain a life interest in all the paintings and each year you were to make a gift of a future interest, represented by 10% of the remainder interest. The new law prevented the gifts of the remainder interests from being deductible. This could not be avoided by your making the agreement prior to July 1, 1964. It is true that if you made an agreement prior to July 1, 1964 whereby you retained a life interest in all the paintings and gave the entire remainder interest to Corcoran immediately, you would be entitled to deduct in 1964 the value of the entire remainder interest. However, this would not permit the ten year spread-out of the gift

due to publishing information regarding sales transactions,
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painter is living, it can be assumed that the information
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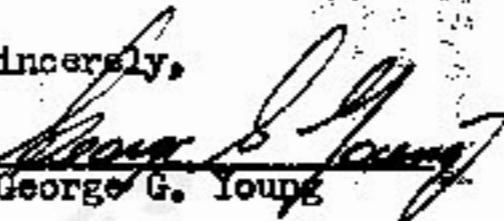
July 21, 1964

Dear Mrs Halpert:

Being a admirer of John Marin's work

I painted this watercolor, know you also
admire him I am sending it to you if you
care to have it. I would appreciate your
comments on my work.

Sincerely,



George G. Young

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 14, 1964

Miss Margaret Carty
Secretary to Mr. Hunter
Rose Art Museum
~~Brandeis~~ University
Waltham 54, Massachusetts

Dear Miss Carty:

Mrs. Halpert, also, is away, but before she left, she asked me to thank you and Mr. Hunter for the twelve copies of AMERICAN MODERNISM - THE FIRST WAVE.

She is most grateful and, I am sure, will be in touch with Mr. Hunter, probably in the Fall.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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may be published 60 years after the date of sale.

July 20, 1964

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

I dropped in to the Gallery and found your very nice note.

It was really a great pleasure to see you on my own home ground, although at this moment I would much prefer to be in Arizona, where at least you don't have the humidity percentage of this area.

I have been going through our files of photographs, but find it rather inadequate. Shall I send you what is available now or wait until just before your deadline (please let me know the date right away.) Our photographer, who has all the negatives, is on his vacation, making it impossible to get the many fill-ins necessary. However, I am under the impression that there is no great hurry, but would like to have the definite date of your show and of the catalog deadline. I promise that I will not wait until the last moment, but will do the best I can as promptly as possible.

Have you had an opportunity to show off the Audubon film? I'm eager to learn about the reaction.

And so, have lots of fun, but keep on hatching brilliant ideas in between. Best regards,

Sincerely yours,

BCH/tm

P.S. Although the Gallery is closed for the two summer months, all mail addressed here will reach me.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 20, 1964

Dr. Rolf Linnenkamp
Harthensee Str. 107
8 Munich 9, Germany

Dear Dr. Linnenkamp:

On July 1st, in reply to your cable and letter, both dated June 16th, I supplied the information you requested regarding the bank transfer (to The Chase Manhattan Bank) in payment for the Max Weber painting. What with automation in all banks, we have experienced several errors on their part and I am therefore writing to ascertain when you executed the bank transfer, so that I may be able to trace it without too much ado. I will be most grateful for your cooperation.

My very best regards to you and Mrs. Linnenkamp.

Sincerely yours,

EGH/tm

Via Registered Mail
Return Receipt Requested



RÅDHUSET, KGS. LYNGBY . TELEFON 878000 . LOKAL 208 . POSTGIRO 83220

20. 7. 1964

Director Mrs. Edith Gregor Halpert.
I first received the letter from our Lord Mayor
I hurry to send it to you.

Sincerely yours
Ida Crook
sekret.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 6, 1964

Mr. Richard F. Howard, Director
Birmingham Museum of Art
Oscar Wells Memorial Building
8th Avenue and 20th Street, North
Birmingham 3, Alabama

Conrad J. Storrs
July 6, 1964
6000

Dear Dick:

Thank you for your nice letter.

I was pleased that there is no hurry about the shipment, as
everyone I have called regarding borrowing the bronze cast has
disappeared, but surely by the 15th of August, I will know ex-
actly what is available, unless you have to know prior to that
time. If so, I can assure you of obtaining Zorach's VICTORY, as
the cast is right in the Gallery at the present time and the
CERES can be shipped directly from Chicago, as John Storrs' daugh-
ter will return from Europe before the 1st of August and will at-
tend to that. Thus, there will be no problem whatsoever. However,
do let me know when you must have the material for your catalog
and the deadline for the shipping.

It was good to see you and I wish your visits to New York were
more frequent. Meanwhile, my very best regards.

Sincerely yours,

EOR/tm

P.S. While the Gallery is closed during July and August, all
mail sent to the above address will reach me.

With regard to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

interior genre, a seated
portrait of Elbert Hubbard
which pleased the donor.

Sincerely
Mary F. Williams

THE MUSEUM OF FINE ARTS

July 24, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Mrs. Halpert:

Your "bad news" letter was received yesterday. The copy intended for Mr. Sweeney was forwarded to him by air mail.

The essentials of the letter were extracted and sent to Mr. Sweeney by cable. I now await his reply.

As soon as there is word, which should be shortly, I will let you know the shipping details, as you suggest, by wire. When the painting is shipped it will be sent to you in care of W. S. Badworth & Son.

Very truly yours,

Edward B. Mayo

Edward B. Mayo,
Registrar

July 15, 1964

Mr. Allen G. Burlbart
~~Look~~ Magazine
485 Madison Avenue
New York, New York 10022

Dear Mr. Burlbart:

As you may know, the Gallery has been closed for several weeks and will not reopen officially until after Labor Day.

Among the papers that have piled up was your confirmation for billing the Ben Shahn drawing of GANDHI at the price agreed upon. I finally reached Ben today and passed on your message regarding acquiring the drawing for the magazine. He and Bernarda (his wife) feel very strongly about this drawing and would like to retain it as the only large example and of a favorite subject. Perhaps later on I can break him down. He also objected strenuously to the provision that Cowles Magazines Inc. would have complete world-wide publication rights in all media of communication. This is, in my experience and in his, an unusual request. It is customary, in each instance, to limit the reproduction rights to a specific issue. Occasionally permission is granted for some other purpose, but this must be arranged for in advance and countersigned by the artist and the gallery. Obviously, there is some mistake in this connection and therefore I am not enclosing our invoice until we straighten out the matter. If you will leave word at my office indicating when I may reach you by telephone, I will be glad to do so. Otherwise, you might send me a note, as all mail addressed here reaches me fairly promptly.

I also thought you might be interested to learn that we have photographed several of the paintings of the ASSASSIN series by Robert Osborn. The photographer was dashing off on his vacation and delivered just two of them, but all the paintings are in our possession at present.

I look forward to hearing from you shortly.

Sincerely yours,

BOH/tm

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 6-2700

July , 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N.Y.

Re: Downtown Gallery - Gift to Corcoran

Dear Edith:

Our telephone conversation Thursday showed that you are confused on this question of the new law and I would like to try to clarify this for you.

The original agreement with Corcoran provided for you to retain a life interest in your paintings and to give to Corcoran an undivided 10% remainder interest in the year the agreement was signed and an undivided 10% remainder interest in each year thereafter, retaining at all times to yourself the life interest. You wanted to retain the life interest so that you could retain possession of the paintings as you desired, and could lend them to the Corcoran as you desired.

This original plan would have permitted you to deduct the value of the 10% remainder interest which you gave each year during the ten years, which was what you desired. However, the new law passed in 1964, provided that a gift made by you after July 1, 1964 of a remainder interest would not be deductible. This meant that the original plan would not work because the transfers which you would make in 1965 and subsequent years of your 10% remainder interests would not be deductible.

Mr. Biegel informed you of the foregoing and after you discussed it with him, you agreed with him to change the plan so that you would agree to make gifts of an undivided interest in 10% of the paintings each year, without

Right to publishing information regarding sales transactions,
purchaser is responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 50 years after the date of sale.

RANDOLPH-MACON
WOMAN'S COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

June 20, 1964

Dear Mrs. Neelert, I return this
photo of Dove's Gladioli, in
case you should need it. We
finally bought a Wm. M. Chase

(S) 167 James St
Sheraton-Atlantic Hotel Kartua Oahu,
New York, N.Y. Hawaii
July 28, 1966

Dear Mrs. Halpern -

You were most kind with your valuable
time on me during my short stay in New York.
The experience for all of us in this big city will
give us a better perspective in our daily lives
as we live it daily in the Pacific.

I shall contact Jim Foster when I return
to Hawaii do as you recommended.

Isamu's last letter of June 17, 1964
gives his address as Go NAOYA KUEOKAWA
P.O. Box 9
YAMASHINA, KYOTO
JAPAN

I read the entire obituary of Stuart Davis.
Some how, I get to miss these artists there
you. You must feel a great loss -

Very truly yours
Ben Falley

Note to publishing information regarding sales transactions:
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith:

Your niece has been unable
to come for dinner - but promises to
do so when she finished with her tests.

The enclosed was in our local

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE
DOWNTOWN
GALLERY

STATEMENT

7.15.64

19

32 EAST 51 STREET • NEW YORK

Telephone: Plaza 3-3707

Dr. Milton Kramer

STATEMENT

DEBIT

12.5.61 #9560 \$1,351.88

CREDIT

3.12.62	\$ 50.00
4.6	100.00
6.8	100.00
12.3	150.00
3.15.63	50.00
11.15	751.88
6.5	99.18

credit balance
transferred
from acct. of
Mrs. Kramer

50.82

\$1,351.88

rise to publishing information regarding sales transactions.
Searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
subject is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 7, 1964

Mr. E. Robert Hunter, Director
Horton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Hunter:

Mrs. Halpert has asked me to drop you this note to tell
you that the Stuart Davis LANDSCAPE WITH DRIVING SAIL is
priced at \$7500.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

July 6, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

My dear Edith:

I imagine this letter will find you in retreat at your summer home in Connecticut. It should also find you relaxed and enjoying, I am certain, a well-earned vacation.

May I take this opportunity to thank you for your cordiality and hospitality and for the time you devoted to me. On the whole, the trip to New York was most successful, thanks to your efforts. I will look forward to hearing from you and to having the photographs of the items in which we were interested for the bird exhibition.

With warm regards,

Sincerely,

Bill
William E. Steadman

Director

WES:mm

ALBION COLLEGE
ALBION, MICHIGAN

Art Dept.

Bay View, Mich
21 July 64

Dear Mrs. Halfpint -

Thank you for your letter of
the 6th which followed me up north.
Since I'll be here until Sept 1. we
had better withhold consideration of
the John Marin drawings and the
Shahn serigraphs until fall.

- when I would be happy to
have you send them and/or the
photographs on approval.
You might be interested to know we
have 3 Marin etchings in our coll-
ection:

Amsterdam - very beautiful light

Manhattan - The Steel-faced flats

St Germain des Pres - fine early example.

Just after the war Mr Stieglitz
- perhaps in sympathy with a
returning soldier - offered me (as
a private citizen) a choice of a Marin from
a group of 30 or so - at 100⁰⁰. What a
feast I was not to get one! I consider
Meeting Mr Stieglitz - and Mr Marin there
- a rare privilege to remember.

Again, I want to say how

RUBIN, BAUM & LEVIN
598 MADISON AVENUE
NEW YORK 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 24, 1964

Herman C. Biegel, Esq.
Lee, Toomey & Kent
1200 Eighteenth Street, N.W.
Washington, D.C. 20036

Dear Mr. Biegel:

Mrs. Halpert would appreciate it if you would send to her copies of Exhibit A and Exhibit B which were attached to the letter to the Commissioner of Internal Revenue dated February 24, 1964. She will have to review these lists to reflect changes, as previously discussed.

Mrs. Halpert has advised me that with reference to the gift of paintings owned by her, she desires to provide that she will give each year all of her interest in specified paintings, which paintings would be worth approximately one-tenth of the value of all the paintings which she is giving. I referred to this in my letter of July 10, 1964 to Mrs. Halpert, copy of which I sent to you. To accomplish this, an arbitrary figure would be assigned to each painting reflecting their comparative values and she would agree to give each year paintings equal to approximately one-tenth of the total arbitrary amounts fixed. This will avoid problems as to right to possession of the paintings as between her and the Corcoran which would necessarily be involved if she gave each year an undivided one-tenth interest in all of the paintings.

Mrs. Halpert has also stated that she would like to have the gift by Downtown Gallery, Inc. on the same basis as her personal gift as outlined above. Thus, it would be provided that Downtown Gallery, Inc. would likewise give each year all of its interest in specified paintings worth approximately one-tenth of all of its paintings being given to Corcoran.

It will be necessary, as previously discussed, that a supplemental letter be sent to the Internal Revenue Service setting forth the foregoing changes, as well as certain further clarification as previously discussed.

Very truly yours,

FB/ias
cc: Mrs. Edith G. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

Crescent
July 24, 1964

Mrs. Edith O. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is copy of letter of even date to
Mr. Herman C. Biegel.

With best regards.

Sincerely,

Fred

FB/ias
Enclosure

Mrs. E.G.H.

-4-

July , 1964

as you desired. It would have permitted a five year carry-over which I mentioned to you, but you did not desire this because it would not accomplish the ten year spread.

The releases which you received from galleries did not state otherwise. They merely stated that if you made a gift before July 1, 1964 and retained the life interest, you could still get a deduction for the value of the remainder interest given immediately. But this had nothing to do with what we were trying to accomplish, which was to spread the deduction for the remainder interest over ten years. Thus, the release which you sent me from the Detroit Institute of Arts stated:

"Such gifts remain deductible if made by June 30, 1964, where the right to possession and enjoyment is reserved for the life of the donor, or in the case of a joint gift for the life of the donor and his or her spouse, and such right is non-transferable (except to the charitable donee)."

This only refers to a gift before July 1, 1964 where you give the entire remainder interest immediately so that you do not run into any question as to a gift of a remainder interest after July 1, 1964.

Hence, you could not accomplish what was provided in the original agreement by having had it executed prior to July 1, 1964. This is what Mr. Biegel told you and what I have been telling you. The question is what arrangement to make now. The arrangement outlined in the quotation from my letter of February 24 set forth above was stated by you at that time to be satisfactory. It would require you to give all of your interest in specified paintings each year worth 1/10th of the value of all the paintings. You then stated that this would not hamper you because you would give away in the earlier years the paintings you did not need to keep possession of. It would not hurt Corcoran because you could lend them for such periods as you desired the remaining paintings which you had not yet given to them. To accomplish the foregoing, we could assign an arbitrary figure for each painting based upon a maximum of say 100. You would agree to give each year paintings equal to 1/10th of the total arbitrary amounts fixed, with possibly some leeway as to the 10% so that you would not have to give exactly 10% but approximately that amount. The alternative to the foregoing is for you to agree to give an undivided

THE PURITAN SPORTSWEAR CORP. ALTOONA, PA., 16603 PHONE CW 5-6661 CABLE ADDRESS: PURALTO, ALTOONA

PURITAN

July 21, 1964

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith,

Enclosed herewith you will find a check for \$3500
covering your invoice of last week. I'm rushing this to you as
I know that you urgently need the money.

I was pleased that we took the opportunity to stop
before we left New York. Mr. Shahn shall have a particular place
of honor hanging on a wall in the living room.

Rose joins me in sending our very kindest regards.

Cordially yours,

Frank
Frank M. Titelman

en

he is reaching even the youngsters today.

I trust you will be interested in this project and can also send you several photographs of the paintings referred to in the letters selected for publication. May I hear from you?

Sincerely yours,

ROBERT BURKHARD BISHOP
President Foundation
Robert Burkhards
Successor of Eliot O'Neal
Not well, not very well

EGB/tm

P. S. The Gallery is closed during July and August, but all mail addressed here will reach me.

I sincerely appreciate your understanding of this very short notice and thank you for your cooperation.

With much appreciation for your valuable assistance, I
trust that you will be able to carry out this
most difficult task and appreciate your help.
I am sure you will be pleased with the results.

Yours sincerely,
Robert Burkhards
President, Robert Burkhards Foundation
Robert Burkhards
Successor of Eliot O'Neal

Robert Burkhards
President, Robert Burkhards Foundation
Robert Burkhards
Successor of Eliot O'Neal

Robert Burkhards
President, Robert Burkhards Foundation
Robert Burkhards

(2 sigs)

Enclosed are two photographs of paintings by Eliot O'Neal which may be of interest to you.

Enclosed are two photographs of paintings by Eliot O'Neal which may be of interest to you.

Users of this collection are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 50.000 F

36, AVENUE MATIGNON

PARIS 8^e

TEL. : ELY. 28-16

R. C. 8944 87 810.808

We would then act accordingly immediately.

Please forgive me for troubling you at such a difficult time for you.

I wish you very good luck in your new gallery, and convey my warmest wishes,

Devotedly yours,

Niura Grilicheas

Niura Grilicheas.

P.S. On receipt of your prices
we shall immediately forward
another list.

N. g.

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

July 10, 1964

Dear Edith,

I have run out of copies of "Love and Joy About Letters" by Ben Shahn. Would you be kind enough to send me four copies if you have them available; if not, I will try to get them through one of the book shops.

I trust you are well, and with kindest regards, I am

Sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

6 - 4 to him
2 - us

SMITHSONIAN INSTITUTION
WASHINGTON 25, D. C.

July 6, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have just completed our plans for circulating the exhibition, AMERICAN PRIMITIVE WATERCOLORS, to which you have so generously lent works from your collection, and would like to thank you in person for helping to make this fine group of American folk art available.

For the catalogue and publicity purposes, we would like to have a photograph of each item in the show. Would you be so kind as to send me one of each of your pieces, if you have any available? We will need it as soon as possible.

As Mrs. Black may already have told you, she will open the exhibition at the Rockefeller Folk Art Collection this September. The Traveling Exhibition Service will take the show over on October 31st, 1964. As our budget depends on our obtaining nine showings, we hope you will agree to our keeping your works through October, 1965, so that we may have a full year's loan. The show will be dispersed promptly, after the last booking. I earnestly hope this short extension will be agreeable to you, and in the meantime I send you best wishes, and warmest thanks for your generous cooperation.

Yours sincerely,

Nancy Curtis-BF

Nancy Curtis,
Acting Assistant Chief
Traveling Exhibition Service

mc-mc

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CABLEGRAM JULY 23, 1964

DR. ROLF LINNENKAMP
HARTHAUSERSTR. 107
8 MUNICH 9 GERMANY

ACKNOWLEDGING RECEIPT OF FULL PAYMENT FOR WEBER. MANY THANKS
AND REGARDS.

EDITH G. HALPERT
DOWNTOWN GALLERY

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH 18, PENNSYLVANIA

DEPARTMENT OF
PAINTING, DESIGN AND SCULPTURE

TELEPHONE: 621-2800
AREA CODE 412

prior to publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
sculptor is living, it can be assumed that the information
may be published 50 years after the date of sale.

22 July 1964

*W.M. 1st year
act. info.
8-10
Signature*

Dear Mrs Halpert,

Well, this is going to be difficult perhaps because I shall be in New York only on the 3rd and like most people from out of town have plans for doing two or three things every minute.

I think it will be best if you suit your own convenience and tell me when to be at the gallery, my other plans being flexible. My own preference would be for late morning or early afternoon but I can really be there whenever you suggest and then work my other plans around that anchor point.

If anything arises to block you, leave word for me at your gallery. I'll be in that neighborhood anyway snooping around the MMA.

Sincerely,

R. B. Beaman
R. B. Beaman
Exhibition Chairman

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

July 9, 1964

Ms. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Ms. Halpert,

I have been so busy moving from here to there
and back again that I have not kept up with the
news. Your letter of July 6 mentioning Stuart
Davis's death therefore came as a complete
surprise to me.

I am glad that the honors he recently received
were given in time.

If I were to be in New York toward the end of
August, would there be any chance of seeing the
prints then, or does CLOSED mean absolutely and
positively CLOSED?

Incidentally, are any of the small early prints
of Max Weber still available?

Sincerely yours,

Paul Love

Paul Love

HERMAN C. SIEGEL
THOMAS E. JENKS
C. RUDOLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE P. LAMB
RALPH S. GAYTON
JOHN P. LIPSCOMB
ALFRED M. DEGOOD
JOHN A. CARDON
JOHN M. SKILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERBERT L. AWE
RALPH I. PETERSBERGER
WILLIAM T. GIBB, III
MALCOLM D. MACARTHUR

COUNSEL
FLOYD F. TOOMEY
FREDERIC P. LEE
RALPH A. GILCHRIST

ARTHUR H. KENT (1894-1960)

LAW OFFICES
LEE, TOOMEY & KENT
1200 EIGHTEENTH STREET, N. W.
WASHINGTON, D. C. 20036
FEDERAL 8-4858

July 27, 1964

CABLE ADDRESS "LEETAK"
ASSOCIATED IN FEDERAL MATTERS
KENT AND BROOKES
1600 INTERNATIONAL BUILDING
ST. MARY'S SQUARE
SAN FRANCISCO, CALIFORNIA 94108
TUKON 1-7630
VINCENT H. MALONEY
655 MADISON AVENUE
NEW YORK, N. Y. 10021
TEMPLETON 5-7340
ROBERT W. SULLIVAN
1700 BROADWAY
DENVER, COLORADO 80202
292-1680
BRUSSELS OFFICE:
4 PLACE DE LOUVAIN
DR. F. E. E. VANTONIĆ
RESIDENT ASSOCIATE
TEL. 17-07-08

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Dear Mrs. Halpert:

Pursuant to Fred Baum's request, I am enclosing a copy of Exhibit A to our request for a ruling to the Internal Revenue Service. This represents the list of the paintings which The Downtown Gallery proposed to make to the Corcoran.

Fred indicated that there was an Exhibit B to our request which set forth the list of paintings from your personal collection which you intended to give to the Corcoran. On checking my files, I found that Exhibit B to our request was merely a letter from the Corcoran to us stating how the Corcoran would identify the source of the works of arts; namely, by attaching appropriate labels to the object identifying the donor in a manner that would be easily visible to the viewer. So far as we are concerned, no list of the paintings which you intended to give to the Corcoran was submitted with our request for ruling. However, we did find the enclosed list entitled "FROM THE EDITH GREGOR HALPERT COLLECTION" which may have been submitted informally to the Service prior to our getting into the case. We also don't know who made the penciled notes as to values next to each of the pictures on this list.

If you have any further questions with respect to this matter, please don't hesitate to get in touch with me.

Yours,

Norm F. Baug

Mrs. Edith Halpert
The Downtown Gallery Inc.
32 East 51st Street
New York, New York

cc: Frederick Baum, Esq.

not to publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archiver is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 20, 1964

Dr. John A. Cook
952 Fifth Avenue
New York, New York 10021

Dear John:

I hate to be a nuisance, but I'm always concerned with
property which does not belong to me and at the moment
am planning to send such consigned works to the ware-
house for safekeeping until we reopen after Labor Day.
Before doing so with your Charles Sheeler painting, I
want to obtain your permission or a decision on your
part regarding our purchase of the picture at the spec-
ified price of \$6000. I will send you a check promptly
in the latter event. However, I would very much like to
hear from you shortly so that I can relax.

I hope you and Margaret are having a very pleasant sum-
mer.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 17, 1964

Mr. Taft Schreiber
M.C.A. * Executive Offices
3900 Lankershim Boulevard
Universal City, California

Dear Mr. Schreiber:

The Gallery closed on June 26th for the customary two-months vacation and I am holding your letter of July 8th until Mrs. Halpert comes in and has an opportunity to go through the accumulated mail. I'm sure she will write you at the first opportunity.

Thank you for your patience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 13, 1964

Grossman Publishers Inc.
125A East 19th Street
New York, New York 10003

Gentlemen:

We would like to order six copies of Ben Shahn's LOVE AND
JOY ABOUT LETTERS, at our usual Book Sales Department dis-
count.

Four copies may be sent directly to:

Mr. Jason Schalman
38 North Main Street
Gloversville, New York

and the remaining two to us, with the bill to us.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Paine Art Center and Arboretum

Dear Miss Halpert;

We have finally gotten around to unpacking, checking and matting the Robert Osborn drawings. They are all here and in perfect condition.

Enclosed is your receipt form as well as ours.

I have had some correspondence with Mr. Osborn and there is a possibility that he will visit Oshkosh for the show's opening on August 30th. Did I mention to you that I have received Cleve Gray's splendid introduction to our catalogue. We have sent him a small check as was suggested.

Thank you again for your cooperation.

Very truly yours,

Richard N. Gregg

Richard N. Gregg
Director

July 25, 1964
Miss Edith Halpert
The Downtown Gallery
32 East 31st Street
New York 22, New York

riar to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

WHEREAS, Edith Gregor Halpert, of New York City and
Newtown, Connecticut, has devoted a lifetime of effort to the
promotion of American art; is now desirous of dedicating a part
of her personal art collection to the benefit and welfare of
the public; and believes that said purpose would best be served
by a gift thereof, upon the terms and conditions hereinafter
set forth, to an established art museum specializing in American
art and located in the Nation's Capital; and

WHEREAS, the said Edith Gregor Halpert is the owner
of all of the issued and outstanding shares of capital stock of
Downtown Gallery, Inc., a corporation duly organized and existing
under the laws of the State of New York, with its place of
business at 32 East 51 Street, New York, N. Y.; and

WHEREAS, the said Downtown Gallery, Inc., owns a valuable
American art collection and desires to make a gift of a portion
thereof to the same art museum which will receive said gifts
from the said Edith Gregor Halpert; and

WHEREAS, the Trustees of the Corcoran Gallery of Art
of Washington, District of Columbia, an non-profit educational
institution organized under a Special Act of Congress approved
May 24, 1870, is desirous of acquiring said gifts; and its
Trustees have expressed its acceptance of, and agreement to comply
with, the terms and conditions of said gifts upon its part
to be performed, as hereinafter provided.

NOW, THEREFORE, it is hereby provided and agreed as
follows:

1. The said Edith Gregor Halpert (hereinafter referred
to as the "Individual Donor") (a) does hereby give and transfer
unto the said Trustees of the Corcoran Gallery of Art (hereinafter

LAW OFFICE OF
S. JAMES ROBBINS
DOBBS FERRY, N. Y.

OWENS 3-0082

LESTER A. HARRIS
JOHN T. MCCORMICK, JR.

July 27, 1964

Jack G. Friedman, Esq.
Messrs. Rubin, Baum & Levin
598 Madison Avenue
New York 22, New York

Re: 32 East 51st Street
Borough of Manhattan
New York City, N.Y.

Dear Mr. Friedman:

It is agreed that the undersigned seller of property
at the above location may remain in possession of the base-
ment, ground floor, first floor and third floors, as I
now occupy same, until November 1, 1964 on the following
conditions:

1. Nothing in this Letter Agreement shall
create a relationship of Landlord and Tenant.
2. The undersigned shall pay the Archdiocese
of New York the sum of \$25.00 for each day
on and after July 23, 1964 she remains in
possession of the premises.
3. If possession is not delivered on or before
November 1, 1964, the undersigned will pay
the Archdiocese of New York at the rate
of \$50.00 per day for each day possession
is not delivered.
4. If the undersigned fails to deliver possession
on or before November 1, 1964, the Archdiocese
shall have the right to commence any legal
action or proceeding to evict the undersigned
from the premises and obtain possession.
5. Out of the purchase price being paid Messrs.
Rubin, Baum & Levin shall retain the sum of
\$3,500.00 to be held in Escrow pending
delivery of possession and John T. McCormick,
Jr., Attorney for the Archdiocese shall

COPY

BORGMESTEREN

LYNGBY-TAARBÆK

July 14th 69

Dear Madame

I was happy to receive your
letter of June 25th - and I thank
you for the very kind way in which
you have received my idea.

While I understand that
your Summer home is not far from
New York, mine is in the most
remote corner of the world,
and it was not till today
I got your letter, forwarded
from Denmark on June 29th.

Thus it is impossible for
me to make any arrangements
for the moment, but
you will hear from me
immediately after my return
on Aug. 1st.

Sincerely yours
Jensning

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NEB/AM

24th July, 1964.

Mrs. E.G. Halpert,
The Downtown Gallery,
32, East 51 Street,
NEW YORK, 22,
N.Y., U.S.A.

Dear Mrs. Halpert,

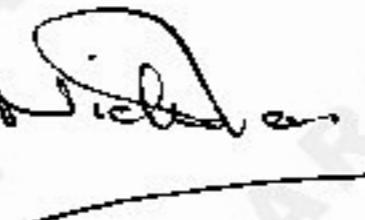
I am sending you the press cuttings of the Ben Shahn show which I am sure you will find interesting. We had to order them from the papers concerned and that is the reason for the delay in giving them to you.

The show was a great success; we were delighted to have it and we shall be sending you a statement of the results of it very shortly.

I hope you are enjoying your holiday.

With kind regards from all of us,

Yours sincerely,



for publishing information regarding sales transaction.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

*GALLERIES

restauranteur et boulanger aux magasins de la rue du Faubourg Saint-Denis à Paris. Il a été élu à l'Académie des Beaux-Arts en 1925 et à l'Académie des Sciences Morales et Politiques en 1932.

July 6, 1964

Mme. Miara Griliches
Galerie Goad
36, Avenue Matignon
Paris 8, France

Reference to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mme. Griliches:

You must forgive me for being so dilatory in my reply. However, I had a virus - and a nasty one - which put me out of commission for some time and last week had a terrific blow when I learned that one of my most favorite artists and one of the greatest today - Stuart Davis - passed away. The whole staff here was busy with the press and, naturally, I was involved in many of the details and so deeply moved that I have been out of commission. I'm now just about catching up and tell myself that I should be grateful for having worked with him since 1926, when the Gallery opened, and that he had a most successful career and certainly during the past twenty or more years. So much for that.

I suppose you have heard that the Rattner exhibition was a most resounding success, has superb reviews and resulted in a great many sales - many more than we had anticipated and we were all delighted with the results. I also had a long session with Monsieur et Madame and we are now loving friends. There's nothing like getting everything off one's chest and establishing a true understanding. I receive the most charming notes from them, but no address other than the fact that they are in Venice and are planning to stop off elsewhere in Italy en route to Paris, where she is to have a one-man exhibition.

Sincerely yours and

Now for the information you requested - and I regret that it is so late in coming - please note the following. I don't know the actual paintings and drawings, but am going by size.

INK DRAWINGS	26x18"	\$600.- \$750.
WATERCOLOR	25½x19½"	\$900.- \$1200.
	15½x12"	\$500.- \$800.
OIL	25x21	\$2500.- \$3000.

Needless to say, it is very difficult for me to set these prices without having seen the paintings, because they vary in relation to the subject and date. Obviously these are works which have not been at the Gallery previously and I have no way of ascertaining any of the other details. You might check with the Rattners, who may do anything they wish in relation to the price. I will ask for only a 10% commission for this Gallery as I want to give you a free reign at this stage of the game. When you reopen after your six-weeks vacation and really get going with Rattner's work, we can work something out. However, I would very much like to have photographs of the work exhibited and/or sold, so that the price range is not too diversified. This would be bad for Rattner's career, as you can well

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

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21st July, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22
New York

Dear Edith:

I am holding a group of nine new Bill Dole collages and, in fact, have already added one more which I thought was an exceptionally beautiful one. His work is going so well this summer and as he doesn't have to start teaching at the University until September, I am sure we will be able to have more than this number and also select the most special for you. I would like to know just how many you think you would like for this show.

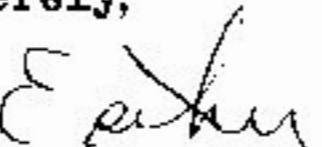
The exhibition in the La Jolla Museum is beautiful. Most of it has been borrowed from local collectors and covers the period from 1957 up to date.

One thing we have never discussed is the payment for packing and shipping, catalogues and so forth. What are your thoughts on this matter?

I hope your plans for moving are complete and with that problem off your mind, are now lying in a hammock some place in New England with a flock of Nubian slaves bringing you more ice.

Very best regards.

Sincerely,



ESTHER BEAR GALLERY

EB:p

Telephone 969-0685

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-2-

painting some of the varied types of vessels which he built. This I did and exhibited at the celebration, but accumulated so many interesting facts, and with no family records and little else than an incomplete newspaper account, I have searched, read, pondered, -spent two summer vacations on research trips tracking down elusive clues, and finally, decided to write up a chronological account of his reconstructed life, from an artist-historian's viewpoint. Our Westchester County Historical Society has been running it in sections in our quarterly bulletin, the WESTCHESTER HISTORIAN, and I am currently working on the section which includes the Henry Clay. It is good to know that the creativity of Thomas included the art of wood sculpture. I have been curious as to his connection and/or admiration for Henry Clay in thus naming the steam-boat. Any light you can throw on this will be most appreciated and I shall be glad to credit it in the bulletin. If you would like a photo of the statue to appear with the credit line of your gallery, am sure it could be included. I used some photos in Chapter one which the Kennedy Gallery gave me and they were pleased at their use, with credit lines.

In the course of research, isn't the serendipity astounding? I have uncovered three "lost" Bard paintings in my search, and a few fragmentary papers of Thomas' Brother George, which threw some light on other data.

Historically yours,

Mary J. Hickerson

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

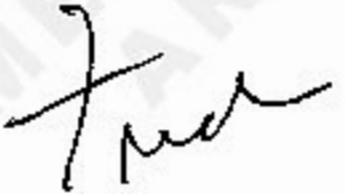
July 27, 1964

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Pursuant to your request, I am sending you by messenger herewith a copy of the Commissioner's ruling dated May 28, 1964.

Sincerely,



FB/ias
Enclosure

Mrs. E.G.H.

-2-

July , 1964

reserving to yourself any life interest. When I spoke to you about this, I stated that it could raise problems. We discussed instead an agreement by you to give each year full ownership to Corcoran of paintings worth 10% of the total value. You said that this was agreeable with you and I referred to this in my letter to you of February 24, 1964, in which I stated:

"Hence you stated that you would be willing to give outright in 1964 designated paintings worth 10% of the total being given by you and to do likewise each year thereafter until 1973. You understand that you will have no right to require Corcoran to give you possession of any paintings once they have been given by you. You stated this was acceptable because you would give in the early years the paintings you did not want to hold and you felt that there would be enough retained to satisfy your needs for possession. Meanwhile, you could lend to Corcoran any or all of the paintings you had not yet given. You also stated that Biegel said that your agreement with Corcoran should have no provision that on your death the items will become the property of Corcoran, but that you should take care of this in your Will.

"The foregoing is all right from a tax angle. However, you said that you did not want to designate now which paintings you would give in 1965, 1966, etc., but only wanted to state that you would select each year paintings having a value of 10% of the total you are giving. That would require that some method be provided whereby your selection of the 10% value can be measured, such as fixing a figure for each painting, which figures would reflect their comparative values."

However, before you received my foregoing letter of February 24 you told Mr. Biegel to send his letter to the Treasury, in which he had stated that you would give an undivided 10% interest each year. This differs from the method outlined in the foregoing quotation from my letter of February 24. It means that you would be giving each year an undivided 10% interest in all of the paintings, instead of a full ownership specified in paintings worth 10% of the total value. Also, it means that the Corcoran would be entitled to have possession of all of the paintings for such

riar to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 20, 1964

Mr. Irving Lantz, President
Irving Galleries, Astor Hotel
932 East Juneau Avenue
Milwaukee 2, Wisconsin

Dear Mr. Lantz:

On June 29th I wrote to you regarding the two Marine which
you presumably purchased, but to date no reply has reached
me.

You realize, of course, that we are responsible to our art-
ists or their estates. In July, we send our annual report
to all our consignors, including the inventory list and
outstanding accounts. Thus, it is imperative to have an
immediate reply from you. I am sending you this letter
via Registered Mail to assure delivery to you.

Thank you for your cooperation.

Sincerely yours,

EGH/tm

The Gallery of Modern Art

40 WEST MAIN • SCOTTSDALE, ARIZONA

CONSULTANTS
PETER POLLACK, ASSOCIATES

July 23, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st. Street
New York, N.Y.

Dear Miss Halpert;

I appreciate your offer to Mr. Pollack to try to help me organize an exhibition for the opening of the new Frank Lloyd Wright Auditorium.

The University did not give me a written confirmation to plan another show. They will not accept any other exhibition.

Perhaps, we can plan some future show in 1965 for my gallery.

With kindest regards,

Sincerely,

Muriel Benson

not to publishing information regarding sales transactions,
consultants are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 60 years after the date of birth.

prior to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
from both artist and purchaser if possible. If it cannot be
established after a reasonable search whether an artist or
exhibitor is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 10, 1964

Dr. L.J.P. Wijzenbeek, Director
Gemeentemuseum's Gravenhage
Postbus 72
The Hague, Holland

Dear Dr. Wijzenbeek:

Thanks for sending the very handsome poster of your current exhibition. Unfortunately - while we put up this poster in the Gallery - it will not be seen during the months of July and August, when the Gallery is closed annually.

I'm still wondering whether you and Dr. Beeren are considering the Dove exhibition. We have communicated with a number of museums and collectors, who agreed to make loans for this occasion, based on the selection of paintings by Dr. Beeren. I am planning to go off for a brief vacation at my summer home and elsewhere, but all mail sent to this address will reach me promptly.

I hope you have great success with your current exhibition and hope that you will have occasion to pay us a visit in the Fall. The Gallery will reopen the second week of September.

With kindest regards, I am

Sincerely yours,

EHH/tm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archaeologist is living, it can be assumed that the information
may be published 60 years after the date of sale.

JNE 797-7522
JE 797-3300

TO SEND A MESSAGE: PHONE 797-3311 - TO CALL
MESSAGE INFORMATION: PHONE 797-7550 - OTH

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DOWNTOWN GALLERY 32 EAST 51ST NEW YORK 22 USA

LAST INDIVIDUAL ORDER - ONE FUTILITY PLEASE

FUTURE ORDERS GROUPED

LEICESTER GALLERIES

COT 32 \$1\$T 22 1

1964 JUL 6 PM 1 35 30

DR

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30, SOUTH ANNE STREET,

Dublin, 2. 6th July, 1964.

Memo. from

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Reference

SOS/MG.

Mrs.

Edith Gregor Halpert,
The Downtown Gallery
32 East 51 St.,
New York. 22.

Madam,

re Irish Exhibition of Living Art. 1963.

Miss Norah McGuinness has passed onto us your letter
of the 22nd ulto., in connection with your picture-

"It was yellow and pink" by Georgia O'Keefe.

This picture was packed and despatched by us to-

M/S Keating & Co. Inc.,
90 Broad St.
New York

on the 18th September last, with instructions to clear and
deliver to the Downtown Gallery.

We have now written to Messrs Keating enquiring the
whereabouts of the picture and no doubt you can arrange to
telephone M/S Keating and ascertain the position.

We trust the picture turns up and is delivered to you
safely.

Yours faithfully,

BEVERLY SMYTH & SONS.LTD.
PER.



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purchaser is living, it can be assumed that the information
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MRS. STANLEY FREEMAN
703 HILLCREST ROAD
BEVERLY HILLS, CALIFORNIA

July 21, 1964

Dear Mrs. Halpert,

The painting by Max Weber, "The
Sculptress in her Studio" has not arrived
yet. I would appreciate your checking
into this and seeing what is holding up
its return. It is supposed to be sent
to me at the above address.

Sincerely,

Betty Freeman

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

SHIPPED TO: The Downtown Gallery
32 East 51st Street
New York 22, New York
RECAKESMUSKA

VIA: Berkeley Express & Moving Co.

1964, July 16

Prior to publishing information regarding sales transactions,
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

NUMBER

DESCRIPTION

Old Lava #2 - ISAMI DOI

Pacific Witch - EDWARD STASACK

Secrets of Life - TSENG YUI-HO

Please sign and return one copy.

Rec'd Aug 7/31/64

Received the above in satisfactory condition.

We appreciate very much your making available these pictures to us. For
your information three pictures were sold from the exhibitions: View of
Sagovia by BEN KAMIHIRA; The Red One by MARGO HOFF and Brown Rooster by
VACLAV VYTLACIL.

Fred S. Bartlett

AUTHORIZED OFFICIAL

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purchaser is living, it can be assumed that the information
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July 20, 1964

Mr. J. Kasmin
Kasmin Ltd.
118 New Bond Street
London W.1, England

Dear Mr. Kasmin:

Thank you for your letter.

As I explained to Mr. Mason, the Davis estate has been legally blocked for the customary appraisal and tax report as well as the other legal details. Also, there is the financial problem involved - from your point of view - inasmuch as Davis left a very limited number of unsold paintings. Actually, there are only about four small canvases dated since 1950. The others are of much earlier periods. I expect to be called upon to appraise the remaining inventory and perhaps Mrs. Davis will find some additional work available. I will then let you know accordingly.

Meanwhile, I look forward with great pleasure to your forthcoming visit.

Sincerely yours,

EOM/tm

July 7, 1964

Goldsmith Brothers
77 Nassau Street
New York, New York 10038

Attention: Mr. Nettola

Dear Mr. Nettola:

On June 23rd, I wrote to you, ordering a rubber stamp to read:

Please forward to:
Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

This was to replace the one previously ordered, received, and
paid for, which was the same, but without the word "Mrs.".

I called last week when you were on vacation and a gentleman
was going to call me back, but never did. I called today and
you were going to have a young lady call me back, but she never
did.

I have not received this stamp. Your invoice (#20477B) indicates
that the stamp would be sent to Mrs. Halpert at the Newtown ad-
dress, although no such instructions were given to you. At any
rate, the stamp has not been forwarded here, should it have been
sent to Newtown.

May I ask that someone please check this matter through and have
the stamp delivered to me here at the Gallery without further
delay. Thank you for your cooperation.

Sincerely yours,

Tracy Miller

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purchaser is living, it can be assumed that the information
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1411 22nd. St. West,
Bradenton, Florida.
July 6th. 1964.

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
New York.

JULY 10/64

Dear Madam,

My husband, Robert McFarland, is applying for
a Guggenheim Fellowship this year in the field of Fine
Arts.

I would be most grateful if you would send us
a letter of recommendation for this fellowship. The
official application forms for the Guggenheim Fellowships
as you probably know, require "the names of four persons
from whom expert judgement may be obtained concerning
your abilities".

The reason I am writing to you is that you
were one of three jurors of the seventeenth South -
Eastern Annual at the Atlanta Art Association in 1962.
My husband won the First Prize (Purchase Award of \$1,000.)
in this regional competition.

Many people feel that Robert McFarland is in
a good position now to try for a Fellowship. I sincerely
hope you will write a letter of recommendation.

I am enclosing a recent brochure that may be
of interest to you.

Yours sincerely,

Jeanne E. McFarland.
(Mrs. Robert McFarland).

Henry A. Marks

1541 ASTOR STREET
CHICAGO, ILLINOIS 60610

PHONE MICHIGAN 2-0343

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July 6, 1964

Miss Edith Gregor Halper, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halper:

Enclosed herewith, please find a copy of a letter sent to the Carnegie Museum which is self-explanatory. This is in line with the letter that you had addressed to the Mogen David Wine Corporation on July 1st.

Sincerely yours,

Henry A. Marks

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established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 10, 1964

Mr. Henry A. Markus
1541 Astor Street
Chicago, Illinois 60610

Dear Mr. Markus:

Just a brief note to thank you for your thoughtfulness and cooperation in making arrangements with Carnegie Institute for the shipment of the Ben Shahn painting you acquired from us.

I hope you had a very pleasant vacation and look forward to seeing you in the Fall, when we reopen.

Sincerely yours,

BGS/tm

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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Directors
Lord Dufferin
J Kasmin

Downtown Gallery,
32 E 51 Street,
New York City 22,
N.Y. U.S.A.

Kasmin Limited
118 New Bond Street
London W1
Telephone: Mayfair 2621-2

10th July, 1964

Dear Mrs. Halpert,

After Reading the sad news of Stuart Davis' death, I thought I should write
and re-affirm our keen-ness on showing some works in collaboration with Francis
Mason - is it still likely that we will be able to arrange the show?

I shall, of course, be seeing you in N.Y. in the Fall.

Sincerely,

J. Kasmin

J. Kasmin

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AFK

July 9, 1964

TELEGRAM

J. Watson Webb Jr.
The Brick House
Sherburne, Vermont

LEAVING NEW YORK ON MOHAWK 3:45 P.M. FRIDAY.

EDITH G. HALPERT

H. B. FREEMAN, D.D.S.
2500 BATHURST ST.
APT. 702
TORONTO - - ONTARIO

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researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 10/64.

Dear Edith -

Enclosed draft for
200⁰⁰

Balance — 3.600⁰⁰

Happy Holiday.

Hersch.

THE MUSEUM OF FINE ARTS

July 10, 1964

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

The call placed to Miss Davis at the Carnegie immediately after our conversation this morning put me in touch with Miss Emily Roberts. She said she had written today, apparently for Miss Davis, with a copy of the letter to you; and saying that works would be received for the International through Labor Day.

I believe she had also asked for the overall dimensions of "Blips and Ifs" in the frame. Of course these will be sent, along with ever else she might request, as soon as the letter is received.

Also, I will send a copy of the letter to Mr. Sweeney and inform of your deep concern. I promise, too, to keep you informed.

Sincerely yours,

Edward B. Mayo
Edward B. Mayo,
Registrar

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may be published 50 years after the date of sale.

July 15, 1964

Beverly Smyth & Sons Ltd.
30, South Anne Street
Dublin, Ireland

Reference: SOS/MO

Gentlemen:

Upon receipt of your prompt reply, we communicated with Keating
and Company and ascertained that the painting had been delivered
for unpacking to Busworth. Upon further checking, we ascertained
that Miss O'Keeffe's secretary arranged for the pick-up, although
it was addressed to The Downtown Gallery.

In any event, the painting arrived and is now in the possession of
the artist. I am grateful to you for helping us in locating the
picture.

Sincerely yours,

WM/tm



3900 LANKERSHIM BOULEVARD
UNIVERSAL CITY, CALIFORNIA

PHONE POPLAR 8-0600

EXECUTIVE OFFICES

July 8, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:

I wanted to drop you a note after our return from Honolulu but we have been unbelievably busy. We enjoyed all the new works of Betty Ecke, and the Fred Weismans, our close friends, and Mrs. Brooks, the sister of Mrs. Weisman, came along with us and they, too, were excited. As you know, several paintings were bought. I understand through Betty that she had your approval in this regard and they were sold at the Gallery prices.

I bought a couple of drawings from Ed Stasack. I think this young man has great ability and believe much will be heard of him in the years ahead.

Anna Mahler, the sculptress, is a friend of ours and is anxious to have New York representation. A rather exciting piece of sculpture was commissioned from her by UCLA for their new theatre court. It is quite beautiful. This woman has had tremendous training and background. As I understand it, she has never really had representation. If you are coming through California in the near future, I think it would be good for you to meet her and see her work. If not, we can have her send some photographs of her work to you if you are interested. Do let me hear from you.

With all good wishes.

Sincerely,

Taft Schreiber

Due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

- 5 -
...now you see what I mean? I have never seen a copy of "stranger hotel" yet, or don't

...now SA
July 8, 1964

Mrs. Stephen Stone
R. R. 3
Buzzards Bay, Massachusetts.

SA/NCR

Dear Sybill: Just before you write back to me at 575 Madison Avenue, New York, N.Y.,
copy of "stranger hotel" if you will let me know where I should send your check.

Thanks to Debbie, who wrote me the most charming letter, I now know how
to address you, or rather where. I called Boris on Sunday in the hope of
getting your specific locale on the Cape, but he told me he would be in
New York on Wednesday and would then give me the information. In any
event, here I go.

I checked with Fine Arts Conservation in connection with the O'Keeffe
restoration and - because it is the slow, summer season - the price for
relining and gently touching up the painting will be somewhere between
\$275. and \$325. Only for strangers are the prices low. When we have a
job, they always ask at least twice as much. In any event, since this
is the only organization O'Keeffe trusts with her paintings, I would
suggest that you go ahead, because relining is a very important factor
in preserving a painting, particularly these days, when the wax method
is used. And seeing your little number, I would say that it is well worth
the overhead for maintenance. In all due modesty (and I didn't paint the
pitcher) I must say that this is one of the top examples in O'Keeffe's
career and that I'm very, very happy that the Stones are the "proud pos-
sessors".

I examined the Dove and would suggest that you leave it alone, as there
is just a bare scratch on the surface, which will not expand and, as a
matter of fact, is almost invisible. This is the kind of slight damage
which remains as is and I would wait considerably longer before tamper-
ing with this painting. On the other hand, if you want this mended, I
would prefer to wait for Margaret Wetherston, who has had a good deal
of experience with Doves and won't be back from her vacation until the
end of August. However, I will abide by your judgment.

Today I finally got word to the effect that the hotel in which I had
hoped to be housed is OUT. It is involved in so many violations that all
these months - nine to be exact - that I have been playing the starry-
eyed role have been a complete waste, and now I am shifting gears and
intend to go through with another deal, which in the long run might be
considerably superior. In any event, I must get this over with, as this
lingering role has had a devastating effect on me. And if I sign the
lease, as I hope, before the end of next week, you will see me popping
up at Buzzards Bay with my slippers and snorkel. I will also have an op-
portunity to practice my Russian with Debbie. Much to my astonishment,
I could read the script perfectly and am very greatly impressed with the
one perfect sentence.

4. Possession of the collection shall be delivered to the Donee upon the Donee completing all of the alterations and improvements provided to be made with respect to the wing to be set apart for the collection and the entrance thereto in accordance with the provisions of Paragraphs 5 (f) and (g) hereinafter.

Said delivery of possession shall be subject to the right of the Individual Donor to require possession and to hold and enjoy items of the collection in which she has an undivided interest as provided in Paragraph 5 (a) hereinafter.

v 5. The Donee hereby agrees as follows, and said gifts are made subject to the following terms and conditions:

a. The Individual Donor shall be entitled to possession and enjoyment of each and all of the items listed in Exhibit A annexed hereto at any time and from time to time, for periods of time commensurate with her undivided interest therein.

b. The Individual Donor shall have the right to lend to the Donee any or all of the items listed in Exhibit A annexed hereto at any time and from time to time.

c. From and after the date hereof, the Donors shall be without any liability whatsoever for waste, breakage, deterioration, damage or any loss, no matter how occasioned, as to any of the items of the collection (whether occasioned while in the possession of the Donors, the Donee, in transportation, or otherwise), and shall be under no duty to insure the items of the collection against theft, loss, or damage arising from any cause whatsoever. In the event that an item listed in Exhibit A annexed hereto shall be damaged, lost or stolen, any insurance proceeds recovered by reason thereof shall be apportioned between paid

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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[End. Lit. 7-25-64]

13 Part IV-MON. MAR. 2, 1964 Los Angeles Times

THE GIRLS

By Franklin Folger



"One nice thing about coming here, I don't feel that
I'm going to have to compete with a man." —

rior to publishing information regarding sales transactions,
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

July 15, 1964

Mr. Richard Howard, Director
Birmingham Museum of Art
Oscar Wells Memorial Building
8th Avenue and 20th Street, North
Birmingham 3, Alabama

Dear Mr. Howard:

As Mrs. Halpert is not in New York, I am taking the liberty
of replying to your letter of July 13th.

Although it is, of course, helpful to us to know that Schmitt
will make the pick-up, it is most important for us to know
the date of this pick-up.

I am sorry to bother you with this, but if you could send on
this information, we would be most grateful.

Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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July 9, 1964

Edwards Products Company
Cherry Hill, New Jersey

Gentlemen:

I have discovered, among the supplies in our storeroom, a "Press 'n' Print" duplicator, with your firm designated as the manufacturer.

This item was purchased before I was employed by The Down-town Gallery, but looks like something of which I could make great use. However, I can find no operating instructions. Would you be good enough to send me a set of such instructions. I will be most grateful for your cooperation.

Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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July 13, 1964

Miss Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Miss Ruben:

Just before Stuart Davis passed away, he sent us THE MUSIC HALL, 1910. This is slightly damaged and unframed. Since the estate is blocked until the tax papers are filed and approved, I can have no work done on this painting, but may still send it out on exhibition. If you are prepared to put a strip around it and show it in its present state, it will be all right with me.

While I am leaving for my vacation, all mail addressed here will reach me more or less promptly. At the moment I would like to have a complete list of paintings, the loans of which are ascertained and what you may expect from us. No doubt by this time, substitutions will have been made, so that you are in a position to have the final list (more or less).

Thank you for your cooperation.

Sincerely yours,

BOB/tm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

CD
7/21/64

7-17-64

Dear Mrs. Halpert,

I have a classic New York City newsstand (kiosk) in which you might
be interested. (Perhaps for somebody's garden?)

It is located at the SE corner of 28 Str. & 7 Ave., and is to be
seen, complete with owner and in operation, any Mon.-Fri., during
the afternoon hours of 2-7.

Grace M. Mayer, of the Museum of Modern Art, suggested that I might
offer it to you.

Very truly yours,

norman solomon

Norman Solomon

381 East 10 Str.
New York City 9

ANDRE PREVIN

June 7, 1964

Dear Edith:

We had hoped to be in New York before this, therefore our long silence. Now our plans have had to be changed, and it looks as if we won't be coming east for a while; possibly, with luck, in July, or else not until September. When do you go on your vacation? And, once you go, how long will you be gone?

Things have been relatively quiet for us. I am preparing my winter conducting season, which is going to be a long, weary one, so I have been home a lot, studying like mad. I will be conducting the Chicago Symphony the first week in July; other than that, we will be right here for the summer. How is Stuart? It seems to me he is absolutely invincible and will go on and on and on, painting and being himself, in perfect health.

Let me explain the attached photo. In 1960, Felix Landau had a Marin show, courtesy of your Gallery, and Dory and I happened to see the catalogue last week. We both went raving mad over the enclosed picture, the title of which I have typed onto the photo. I know this is probably totally crazy, but is that picture still around? Could you please look? If it is, I'd like to buy it immediately or sooner.

Dory and I both think of you a lot, and we miss

no galion+ki +toup lsoof s encoed alif " ,netow off at soloial sro erred
-ane arti gntub duo wif emoe elat of yte libw I ,moletoob yrel (ak) were yes
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,yifan's aditrov3 yr ere

Mrs. Edwin Gilbert
Menomonee, Massachusetts

As far as I am concerned, I have no objection to your name being used off
Virginia dear:

Many thanks for your kind letter. Indeed - despite the fact that I knew
of Stuart's illness for the past two years (heart), I just took it for
granted that he would go on very much longer, as many other friends with
the same ailment. Quite a few of them have survived for twenty or more
years after one or two attacks. However, it was not to be so. As you prob-
ably know, he has been with the Gallery since 1926, with just a short sepa-
ration during the worst years of the depression and, of all the artists,
has been the most ^{loyal} and ^{enthusiastic} of course, ^{one who has had a continuity} ^{and a} creative personality far beyond any other artist of the same period. His
integrity was practically unique - both as an artist and as a person, and
I know I will miss him desperately, but will have to be philosophical
enough to treasure the many years preceding the sad event and to enjoy
the true gaiety, vitality and Americanism of the paintings which surround
me.

I am planning to take a longer weekend and will get Newtown all straight-
ened out for the summer by staying through Monday. It is most fortunate
that I have this wonderful escape from all my woes, a place where I can
shed all responsibility and relax completely. Maybe I'm an Early American
at heart, because the architecture, the simple furniture and the Folk Art
give me a sense of peace which is equalled only during my visits to Hawaii.
As a matter of fact, I might sneak off for a week before the new season
opens and fly to Honolulu. However, my plans are still very vague, as I am
foolishly obsessed with the one hotel spot, which seems so difficult to
get. Nothing else appears right for me. I'm as bad as some of the Pop art-
ists, who create an image for themselves and play the part consistently.
In any event, I must make a decision within the next week or so, as an-
nouncements to the magazines have to reach the publishers before July 15
in order to make the Fall issues. The Gallery is closed and a great big
sign appears in the door. The idea of having it shut is a delight and I'm
now convinced that this is what I want. The real break occurred when my
"assistant", the Big Brain, resigned this week. I'm referring to John
Marin Jr. I was floating for several days as a result, because he - since
his marriage - has been the greatest irritant in my life. So much for me.
I was distressed to learn about Gil's going through that disc experience
once more. I'm sure that the rest and the sunshine will do more for him
than any medicine and of course the new publishing deal and the advance must
make him feel both happy and relaxed. Also, I trust that you will learn to
take it easy too and keep "cutting mean water capers" and warm up in the
sun. I still remember my first visit to Ogunquit, Maine, where I dashed
into the water and broke all Olympic records dashing out. When I finally
regained my breath, I saw some starfish, to which I pointed and said, "Look,

nicholas minginourch
interior designer

996-2160
box 110 walnut hill
frenchtown, new jersey

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 20, 1964

Bill to:

the Downtown Gallery
32 East 51st Street,
New York, N.Y.

1:30

For services rendered July 9th, 10th, 11th, 1964.

Seventy-six dollars and 50 cents. \$76.50

thank you.

Nicholas Minginourch

25
25
1250

GALERIE COARD

TABLEAUX MODERNES

SOCIETE ANONYME AU CAPITAL DE 25.000 F

36, AVENUE MATIGNON
PARIS 8^e

TEL.: ELY. 28-16
R. C. SEINE 67-10.500

Paris, 10th July 1964.

Mrs. E. Halpert
The Downtown Gallery
32 East 51st Street
New York. N.Y.

Dear Mrs. Halpert,

I hasten to reply to your letter to express to you my joy
at the thought of seeing you in Paris in December.

I have immediately transmitted the good news to my husband,
the Rattner and Ottesen who all naturally look forward to seeing you and
who will do their best for you during your stay to make it most enjoyable.

On the business side your arrival is extremely important
and will help us very much towards setting up Rattner's show in the month
of February in the Gallery Coard, also to prepare an eventual retrospective
at the Musée de l'Art Moderne de Paris.

We are also very happy that you will thus be able to see
the complete works of Ottesen and realize better the importance of this painter
- and his one man show at your gallery. You have not written to me about him
probably because of the holidays ?

On Friday, the 17th of July we shall be leaving on holidays.
We will be spending two weeks in Switzerland (where we have an exhibition
of our painter Pougny in Geneva at the Krugier Gallery) from the 1st to
the 31st of August we will be in the south of France, near Cannes - our
address there being : Mr and Mme Grilichess,

Quartiers des Burels,
Mougins,
Alpes Maritimes. France.

Should you or your nieces have the good idea of coming down to the south we
would be delighted to have you with us as the house is big and it would give
us great pleasure.

Please let me hear from you. My very best regards.

Sincerely yours,
W. C. FULTON

2015 RELEASE UNDER E.O. 14176

making into the language. If we pull out all the reds of different kinds and the yellow, red-orange and so to boy of the day-harvests, we can send off to the country first, then the neighborhood.

The ultimate goal of this study was to identify specific mechanisms by which the brain processes visual information. The results suggest that the brain uses a hierarchical processing scheme to analyze visual information. The initial stage of processing involves the identification of basic features such as edges and corners. This is followed by a more complex stage where the brain identifies objects based on their overall shape and context. The final stage involves the integration of all this information to form a complete understanding of the scene. This hierarchical approach allows the brain to efficiently process visual information, even in complex scenes.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 10, 1964

Mr. David L. Hanson
Wilson and McEvaine
120 West Adams Street
Chicago, Illinois 60603

Dear Mr. Hanson:

Thank you for your very informative letter.

Indeed, I agree with you that it would be foolhardy to ship the sculptures from France to Illinois and then to New York, and I repeat that the selection can be made directly from photographs, which Mrs. Boos planned to have made during her stay in France. There has been so much activity in the Gallery that I may not have the energy and time to make a trip to France this summer, but I certainly will make a personal selection from the actual objects in Chicago considerably before the one-man exhibition is planned and possibly, if it is not too early in the season, can also arrange to go abroad during the winter months to choose the actual objects, but, being familiar with Sterre's work, I'm quite sure that I can depend on the photographs if the dimensions are indicated, together with the material used, etc. In any event, you will hear from me long enough in advance.

Again, my gratitude for your continued cooperation, which makes it so much easier for me to work at long distance.

Sincerely yours,

EOM/tm

Rise to publishing information regarding sales transactions.
Searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 17, 1964

Mr. Harry Howland
The Chase Manhattan Bank
Rockefeller Center at 49th Street
New York, New York

Dear Mr. Howland:

Enclosed is the confirmation for The Downtown Gallery.

Inasmuch as nothing was filled in to indicate which confirmation was for which account, Mrs. Halpert had separated them and has now misplaced the other and has had to catch a train. She will have to search out the other one on Monday and send it over then.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artist's heirs in living, it can be assumed that the information
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ALL ARTICLES MOVED, PACKED, SHIPPED, CRATED, STORED, SERVICED AND TRANSPORTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING BELOW
AND THE TARIFFE FILED BY THIS CARRIER WITH THE PUBLIC SERVICE COMMISSION.

W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

COLUMBUS 5-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE #NYC 524

424 WEST 52nd STREET
NEW YORK 19, N. Y.

July 17, 1964

Downtown Gallery
Mrs. E.G. Halpert
52 E. 51st St.
New York City

Dear Mrs. Halpert:

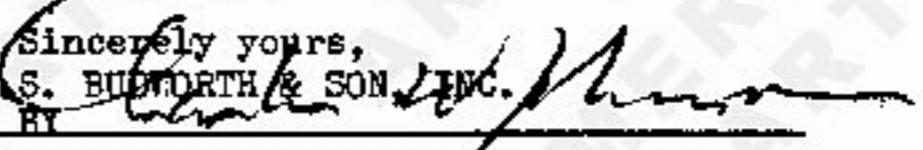
Your inquiry of the 16th duly received with reference to the O'Keeffe painting, "IT WAS YELLOW AND PINK", which was selected by Mr. Sweeney as part of the exhibition in Dublin during the summer of 1963.

Miss O'Keeffe wrote us on August 28, 1963 requesting that, when the painting was received back from the exhibition, we telephone Doris Bry who would arrange to call for same. Enclosed you will find a photostatic copy of the receipt showing that the picture was called for on October 10, 1963.

These instructions were verified by Mr. Sweeney in a letter received from him on September 16th of last year. Inasmuch as we were acting as agents for Mr. Sweeney in collecting and packing the exhibition we assumed everything to be in order.

Trusting this information will be of assistance to you, we are,

CTJ/as

Sincerely yours,
W. S. BUDWORTH & SON, INC.
BY 

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping documents a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

*Re enter
in photo M* (OK)

July 8, 1964

Mr. John Cowles, President
The Minneapolis Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

I was very pleased to hear from you and to learn that you felt strongly enough about the two paintings referred to in your letter to present them to the Minneapolis Institute of Arts. I may be prejudiced because I'm so enthusiastic about the paintings, but feel very strongly that these two examples by two leading American artists will make excellent additions to the museum collection.

The information I supplied in connection with the Hartley remains, as I have no further history on its provenance, but can give you further data in connection with the O'Keeffe entitled *PEDERSON - FROM THE RANCH #1*. This appears below. Needless to say, the valuation on both paintings has increased considerably and I will indicate the current valuations when the Art Dealers Association sends the forms to me for that purpose. Meanwhile, a copy of this letter is being sent to Mr. Edelson, so that he may have the additional data.

Indeed, it has been too long since you and Mrs. Cowles paid us a visit and I, too, am looking forward to a "repeat performance" when we reopen the Gallery in the Fall. Meanwhile, my very best regards.

Sincerely yours,

BOB/tm

Georgia O'Keeffe *PEDERSON - FROM THE RANCH #1*, 1956
Exhibited: The Downtown Gallery, 34th Annual Exhibition, Oct.-Nov., 1959; The Corcoran Gallery, Washington, D.C., Biennial, Jan.-Feb., 1961.
Reproduced in the catalogs of both of the above exhibitions.

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July 13, 1964

Mr. Warren N. Robbins, Director
Center for Cross-Cultural Communication
530 Sixth Street, S. E.
Washington 3, D. C.

Dear Warren:

I am very pleased with the success of your current exhibition, but regret that you have to suspend activities during July and August. However, I'm confident that, with the results to date, you should be able to obtain the needed help.

As I mentioned previously, my Foundation set-up ties me down to contemporary American art exclusively and, although I brought this up at a previous meeting, everyone was adamant in this connection, particularly in view of the limited funds we have. Furthermore, I have always abstained from approaching clients, friends, etc. in relation to gifts of any kind. You can well imagine that the return compliment would make it necessary for me to go out of business within about a week. I receive an average of 20 requests each month, many very worthy, but after all, I have to follow the charter of my Foundation and lay off everything. So much for that.

Because I have not been able to find the ideal spot I seek, I'm still hanging around New York, looking, talking and so on in the hope of getting set before this month is over - set, in the way of a lease. Then the big job of moving, etc. will get started. And then I will get the hell out of this part of the world and hide in some cool but sunny hole for a much-needed rest.

Sincerely yours,

EDH/tm

July 21, 1964

Mr. Edward Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas

Dear Mr. Mayo:

We have met with the attorneys for the Stuart Davis estate and we have been instructed to recall all paintings still the property of the artist (now the estate) unless a bill of sale had been made prior to his demise. Inasmuch as our consignment to you (#7860) dated May 7th indicates that BLIPS AND IPS was shipped to the Houston Museum "on approval", the attorneys consider this in a similar category, consequently I have to follow instructions by requesting that the painting be returned to us immediately, in order to include it in the estate inventory for government agents' inspection.

I'm sorry that this may inconvenience you, but we had no idea, as you know, that this painting would be exhibited for any length of time, and at any rate, must follow instructions.

The Gallery is officially closed and therefore we would suggest that the painting be shipped to us in care of Burroughs, but would like to be advised of the exact date of shipping from Houston (preferably by wire) so that we can make arrangements to have the painting unpacked, ready for examination by the attorneys, etc. Many thanks for your patience.

Sincerely yours,

EGR/tm

C: Mr. James J. Sweeney
(to be forwarded by Mr. Mayo)

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July 17, 1964

Mr. Joseph T. Fraser Jr., Director
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Mr. Fraser:

Mrs. Halpert is away and I am thus taking the liberty of answering your letter of July 16th. I'm sure that you will hear from her personally when she returns and has a chance to catch up on some accumulated mail.

In the interim, however, I do know that she is very anxious to know exactly what works you already have definitely committed for the Davis exhibition, as I'm sure that she may have some suggestions under the new circumstances.

Perhaps you could show me the list as it now stands, so that I could have that to show to Mrs. Halpert, along with your letter, when next I see her.

Many thanks,

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Mrs. Edith G. Halpert
21 July 1964
Page 2

(mainly our own), cards, etc.

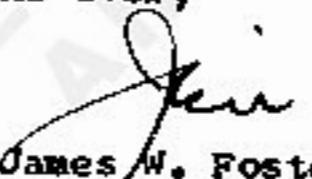
I've been adding a goodly number of new staff positions, which will get us into high gear. There will be a new program of adult education, centered about our collections, in the fall. So it goes, and as far as I'm concerned, it's a very happy situation and prospect.

If the family knew I were writing they would join in a hearty aloha. We're all going next month to Maui for a three night stand down in Haleakala crater with another family of five, a real hiking adventure into a strange and wonderful world.

I was distressed to learn from you of Stuart Davis' death.

All best wishes,

As ever,


James W. Foster, Jr.
Director

JWF:lh

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

July 16, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for giving me all the information on Louis Stern's collection. Parenthetically, you were the only gallery owner who could recall additional sales than those I mentioned in my letter. I take this as a compliment to (a) your memory and (b) the gallery's records, and thank you very much for being so thorough.

Sincerely yours,

Henry Gardner
HENRY G. GARDNER
Assistant Curator of Paintings

job

July 20, 1964

Mrs. Bediah Allison
Advertising Manager
Art in America
635 Madison Avenue
New York, New York 10022

Dear Mrs. Allison:

Thank you for your letter and the cards regarding the
closing date for the September issue.

So that you do not think I am neglectful, I am sending
you this explanation. We are planning to move to new
gallery quarters and, because of some zoning complica-
tions, we cannot specify the exact date of the gallery
reopening. It might be confusing to run an advertise-
ment with the current address and I am therefore hold-
ing up the copy until I get the final word regarding
the actual transfer.

Sincerely yours,

ECH/tm

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH 18, PENNSYLVANIA

DEPARTMENT OF
PAINTING, DESIGN AND SCULPTURE

TELEPHONE: 621-2600
Area Code 412

12 July 1964

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st St.
New York City 22

Dear Mrs Halpert,

I wonder if by any chance you
expect to be at your gallery on Monday, August 3rd?
I happen to be passing through New York and will be
in town that day. It is not important at all but if
you are there, I should like to stop in to see some
of Tseng Yu-Ho's paintings which may still be available
for the exhibition here in November. However, I do
not want you to go to any special trouble at all.

Sincerely,

R. B. Beaman
R. B. Beaman
Exhibition Chairman

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JULY 1964

2836 E. 130th St. #18
Cleveland, Ohio
44120

13 July 1964

Downtown Gallery
32 East 51st St.
New York City, N.Y.
10022

Gentlemen:

E. Wehle, Inc., suggested I write to you since I am trying to locate a reproduction of a Ben Shahn drawing, "Sacco and Vanzetti." Can you tell me how to locate such a print and how much it would cost? And is there a catalog available of reproductions of Mr. Shahn's work?

Thank you for your assistance.

Sincerely yours,

Gail F. Giancaso
Gail F. Giancaso

*out of print for
one available*

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Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Joseph Cantor R. R. 2 Box 299, Carmel, Indiana

July 8, 1964

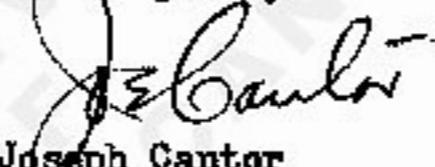
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

You were kind enough to loan me four photos of paintings by Tseng Yu-Ho for consideration by Mr. and Mrs. Stanley Herman of Indianapolis. Enclosed please find the return of three of these photos for your file. I am taking the liberty of keeping the photo of "Three Peaks" which I am turning over to the Hermans for their file. I trust you will agree.

The last I heard, the Hermans were thoroughly enjoying owning their painting, and I hope one day when they are in New York they will stop in to see you and get acquainted with an art dealer who I consider among the very finest.

Best regards,


Joseph Cantor

JC/mm
encls. (3)

cc: Mr. & Mrs. Stanley Herman

warding address as yet. If you plan to be in the city within the next two weeks, do give me a ring in advance so that we may get together. Please keep well, and let me hear from you.

My very best regards,

Yours, O.E. Voth

Sincerely yours, *O.E. Voth*
Editor, *Printers' Ink*
1000 Madison Avenue
New York City
May 20, 1940

EOR/tm

Bruswell

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else to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

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July 20, 1964

Mr. Richard Hudson, Editor
West/Peace Report
305 West 13th Street
New York, New York 10011

Dear Mr. Hudson:

Please forgive me for the long delay in answering your letter of June 1st. When this arrived, I turned it over to an employee, who took charge of the photograph records. He is no longer with the Gallery and left a number of folders with "unfinished business", in which this was included.

The Gallery is closed during July and August, but I have been coming in occasionally to go through these files in the hope of getting everything straightened out.

In referring to your titles, I find only several which I can identify. Furthermore, in several instances, the identical title was used by Shahn for the final painting and the drawing. Thus, in order to identify your list in detail, it will be necessary for us to have stats of each picture in order to list the current ownership. As an instance, there were four versions of BOYS' BAY and therefore four owners. In other instances, your list has four-line titles which may have nothing to do with the actual final titles - etc., etc.

As soon as the stats arrive, I will endeavor to furnish the data you request.

Sincerely yours,

EGH/tm

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July 20, 1964

Rev. Anthony Lanck, C.S.C.
University Art Gallery
University of Notre Dame
Notre Dame, Indiana

Dear Father Lanck:

I have just received word from Arthur R. Freeman (our insurance broker) to the effect that a check in the amount of \$150. was sent to the University of Notre Dame in settlement of the claim dated approximately April, 1963. As you know, I am referring to the Maraden Hartley painting which was damaged and reported accordingly. Our bookkeeper advises me that we have not received the refund.

I am sorry to bother you during the summer, but I am eager to clear up all our pending details. I trust that you are having a pleasant summer. Best regards,

Sincerely yours,

EGH/tm

the current (or recent) American exhibition at The Tate Gallery. I wrote to the Gulbenkian Foundation twice and offered to pay for these, but to date have had no response. Many thanks.

Digitized by srujanika@gmail.com

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София, 1898 г.
София, 1898 г.

• Notes and cases

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July 20, 1964

Mr. William Lane
Holman Street
Lunenberg, Massachusetts

Dear Bill:

Thank you for sending us the check. Miss Wetherston now has the picture in her possession and will repair it before the Gallery reopens.

Yes, Stuart's death was a great, great shock to me, despite the fact that I almost have become adjusted to losing more and more of my old-timers. Stuart was something truly special, both as an artist and as a personality. Unfortunately, he too left very few unsold paintings, which makes it difficult for us to keep the artist before the public.

This has been a very tough year for me from many points of view and, to cap it all, I have had to be in New York to work on inventory records, etc., but hope to get out to Newtown for the month of August and try to forget my current woes. This occurs the moment I get to that old shack and change character completely. As soon as I make the move to Connecticut, I'll try to make a real date with Sandy and you to visit me for a few days. Albert is still with me, so I can guarantee a comfortable stay. I look forward to this occasion.

Meanwhile, my fond regards,

EOM/tm

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

July 7, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The Wadsworth Atheneum is very pleased that you have agreed to advance the sum of \$500.00 (five hundred dollars) to help defray the cost of publishing an edition of five hundred copies of ten silk screen prints designed by living American artists. This advance is to be repaid to you and to other sponsors from the proceeds of the sale of the portfolios after the payment from those proceeds of the cost of compensation to the artists, the cost of printing, advertising, postage, and telephone and travel expense directly attributable to this enterprise.

Should there be insufficient proceeds to pay the expenses and return the advances to the sponsors in full, the sponsors shall share in the proceeds pro rata. Will you please signify your acceptance of this arrangement by signing and returning the original copy of this letter.

In closing, let me say that we very much appreciate your interest and support of this project which we hope will be exciting and successful. With all good wishes,

Sincerely yours,
C. C. Cunningham
C. C. Cunningham
Director

Edith Halpert
Accepted

ccc.m

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THE ART GALLERY OF HAMILTON

Director: T. R. MACDONALD

HAMILTON • CANADA

JULY 16, 1964.

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MRS. EDITH GREGOR HALPERT,
DIRECTOR,
THE DOWNTOWN GALLERY,
32 EAST 51ST STREET,
NEW YORK 22, N.Y., U.S.A.

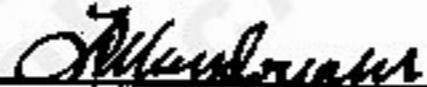
DEAR MRS. HALPERT:

WHEN I HAD THE PLEASURE OF SPEAKING TO YOU IN YOUR GALLERY A FEW MONTHS AGO YOU SAID YOU WOULD LIKE TO SEE A PHOTOGRAPH OF THE PAINTING WE HAD PURCHASED BY SAMUEL HALPERT.

I ENCLOSE A PHOTOGRAPH. ANY INFORMATION YOU CAN GIVE ME REGARDING THIS PAINTING WILL BE VERY WELCOME.

I HAVE ADMIRED HIS WORK FOR MANY YEARS AND AM VERY HAPPY WE WERE ABLE TO ADD THIS PAINTING TO OUR SMALL AMERICAN COLLECTION.

YOURS SINCERELY,



T. R. MACDONALD, R.C.A.
DIRECTOR

TRMacD/EM

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Mr. Hermann Warner Williams Jr., Director
The Corcoran Gallery of Art
Washington, D. C. 20006

RECORDED

Dear Bill:

At this point, I feel that I sound like an old-fashioned record, run through
the good old Victrola time and again, gradually developing a monotonous crack.

After receiving a letter from Mitchell Rogovin, Assistant to the Commissioner,
dated June 8th, stating that the favorable ruling had been issued, subsequently,
there was a three-way conversation via telephone involving Mr. Biagel,
Fred Baum and yours truly. For some reason or other, I could not make myself
clear, requesting that we go back to the original concept, as I had no interest
in having the additional 10% tax deduction, which was to start as of July
2nd. This factor interested me very little, as my income is much too small to
take advantage of any such tax deductions. However, it is now, according to
my calendar, two minutes before midnight, July 9th and, although you wrote
on June 23rd that Mr. Biagel was working on the deeds of gift (short and concise),
I have heard nothing further. This year, I'm staying on in New York
beyond my usual "end of June" disappearance from the city and am gradually
sending most of our inventory to the warehouse. This I also explained to Mr.
Biagel on several occasions, that the list originally presented was altered
since, at the end of three years, I just had to release a number of the
paintings and remove them from the collection. However, the reduction is
not of serious consequence. I did mention some of the eliminations to Mr.
Biagel at the time. I also pointed out that in a number of instances there
was a choice between two examples of the same period, as the asterisks indicate.
These are all minor details, but all I can say is that I am desperately
bored with the whole business and wish that it could be completed during
my lifetime. In the interim, we lost quite a few gifts from collectors
and dealers who wanted to get in under the original ruling, which permitted
life use purely on a technical basis, as they intended to leave the paintings
and sculptures in the possession of the Corcoran most of the time. I
could go on indefinitely, but to make it short, I wonder whether there is
any way of expediting the matter, as I have some plans which will take me
out of this area during the summer while the Gallery is closed and it seems
ridiculous that we should have to postpone it again and again, certainly
until September unless the situation can be righted and completed. I am eager
to hear from you, as there is nothing to be accomplished at my end any longer.
I have done everything humanly possible.

In the same letter, and one previously sent, you referred to the fact that
you were planning to eliminate some of the works in your collection. If so,
I would be interested in knowing what they are, as I know several people
who might be interested in making such acquisitions, and also, when I start
soliciting gifts, I would make sure not to ask for these artists.

If you are planning to be in New York in the very near future, why don't

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F

Saturday Review Education Supplement

Sponsored by The Fund for the Advancement of Education

~~EXCEDED EXCEDED, EXCEDED EXCEDED~~

~~EXCEDED EXCEDED~~

380 Madison Avenue, New York 10017

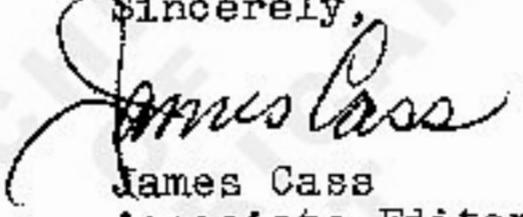
July 23, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your kind words about the Education Supplement and for your suggestion that an article might be made out of letters Charles Sheeler has received from youngsters in school. The examples you quote in your letter are delightful, but left our editors wondering how much interest they would have for the general public. We also hesitate because we carried a substantial article on art education in the schools in one of our spring issues and have another already slated for this fall. We do hope, though, that you will be able to interest another publisher in this material.

Sincerely,



James Cass
Associate Editor

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ROSE ART MUSEUM
Brandeis University, Waltham 54, Massachusetts

July 9, 1964

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Hunter is away from the office in Europe and Easthampton
and will be in touch with you when he returns.

We have sent a dozen copies of American Modernism - The First Wave to you under separate cover.

Sincerely,

Margaret Canty

Margaret Canty
Secretary to Mr. Hunter

SH:mc

July 15, 1964

Mr. Raymond Nasher
937 Republic National Bank Building
Dallas 1, Texas

Dear Ray:

As I promised, I am now sending you several catalogs of what I referred to as "educational exhibitions". These had a tremendous impact in the art world, particularly so among museum personnel and artists and several versions with variations were held in other parts of the country. I would suggest that you write to the following for two additional catalogs of the same, or rather similar, nature.

Six Decades of American Painting of the 20th Century, Des Moines Art Center, February 10, 1961

Vintage Moderns: American Pioneer Artists 1903-1932, Department of Art, University of Iowa, May - August, 1962

The Directors are, respectively, Thomas Tibbs and Frank Seiberling.

Such exhibitions are particularly valuable away from the so-called major art centers, where representation of these artists is rather limited. To the majority of visitors these serve as eye-openers and furnish a source of reference which is invaluable in judging what is being done today. For comparison with Pop Art, the Folk Art exhibition of SIGNS AND SYMBOLS, USA is most significant. It is too bad that there are so few illustrations, but I will be glad to send you some photographs, if you so desire. When you are next in town, you might find it of interest to read some of the reviews which had appeared, together with catalogs of one-man shows by several of the painters who appear in each of these exhibitions. I'm referring to catalogs similar to that of the Dove retrospective, which Patsy took with her.

It was great seeing you and I hope that you-all will pay us another visit shortly.

With affectionate regards,

ECH/tm

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archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 15, 1964

Dr. F. W. Hinkhouse, Director
Phoenix Art Museum
1625 North Central Avenue
Phoenix, Arizona

Dear Dr. Hinkhouse:

On June 22nd, we wrote to you requesting that you return
any of the photographs sent to you in May which could be
spared.

As we have not heard from you, I am presuming to write to
you again in the hope that some or all of these photographs
can now be returned. We are putting our records in good or-
der over the summer and it would be most helpful to us to
have as much outstanding material returned as possible.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 27, 1964

Mr. David Fuller, Research Editor
George Rainbird Limited
2 Hyde Park Place
London W2, England

Dear Mr. Fuller:

Thank you for your letter.

Stuart Davis passed away on June 24th. As his sole agents, and
now for the estate, we are glad to give you permission to repro-
duce CONTRANUITIES 1963.

For your information, this painting was purchased by Mr. E. J.
Power while it was on exhibition at The Tate Gallery in the
Gulbenkian Exhibition. Naturally, you will be obliged to ob-
tain Mr. Power's permission as well. Regarding the proof,
would you be good enough to send it to this address, so that
Mrs. Davis and I may make our comments in this connection.

Would you also be good enough to send the customary reproduc-
tion fee directly to Mrs. Roselle Davis at 15 West 67th Street,
New York, New York 10023.

Sincerely yours,

ECH/tm

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Polymer
July 20, 1964

Mr. T. R. MacDonald, Director
The Art Gallery of Hamilton
Hamilton, Canada

Dear Mr. MacDonald:

Thank you for your kind letter and the photograph.

Indeed, I remember the Halpert painting very well. During the summer of 1926, we rented a cottage in Perkins Cove, Ogunquit, Maine. During the four months of our residence there, Sam painted in the area and was particularly devoted to the rocks and ledges and similar subjects, occasionally with figures. As I recall - that far back - this was among his favorite paintings.

I hope that the identification of the exact locale will be of interest to you.

Sincerely yours,

BGB/tm



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may be published 50 years after the date of sale.

- Downtown Gallery
32 East 51st Street
New York, New York

Date 4/20/64Re: Lot # 3614-425Warehouse # 4

Dear Customer:

It is our privilege to have been entrusted with the care of the property stored under the above lot number.

For our mutual protection it is necessary that we have a CONTRACT bearing the signature that we are to recognize as the authorized one in conducting the account and the one to whom we may issue a WAREHOUSE RECEIPT (the official itemized listing of articles stored.) In reviewing the file we find it incomplete for the reason checked below:

- () The Bill of Lading covering the Storage-In-Transit period has expired; hence a standard Storage Contract must be established.
- (X) A Contract has not been established. We are enclosing such Contract in duplicate. Please sign the original, keeping the copy for your file.
- () The Contract is signed " _____ ". Inasmuch as we have the account under your name, please let us know which signature is to be recognized. You may use the back of this letter to record your instructions.
- () We have not received the Contract that we sent you on _____ for signature and return.

A self-addressed envelope is enclosed for your convenience. Won't you please give this matter your prompt attention so we may send the Warehouse Receipt?

Yours very truly,

SANTINI BROS., INC.

Other Enclosures:

() Depository Insurance Data

(X) Bill for services rendered: With your best interest in mind, goods are examined by our Warehouse Foreman on arrival. Articles inadequately protected against soil or damage are placed in proper containers and a nominal charge applied. Any charges marked * (asterisk) cover services performed in this connection. We trust his action will have your approval. Your consideration and payment will be appreciated.

MIAMI
1405 Jerome Ave.
Cypress 3-7000

BROOKLYN
402 Eastern Parkway
Impress 7-3000

JAMAICA
93-28 170th St.
Jamaica 6-2171

MANHATTAN
449 W. 48th St.
COLUMBUS 5-4600

LONG ISLAND CITY
38-01 Queens Blvd.
STILLWELL 4-5555

BOSTON
807-9 Jackson Ave.
CYPRUS 3-7000

BROOKLYN
150 52nd St.
CYPRUS 3-3980

MIAMI
20 N.E. 11th St.
FRANKLIN 1-7503

4M-S2-7-60-G.N.

Donor's Name: Minneapolis Society of Fine Arts
Address: Minneapolis, Minnesota

Date of gift or proposed gift: June 1964

Name of work: PEDERNAL -- FROM THE RANCH #1

Artist: Georgia O'Keeffe

From whom purchased: The Downtown Gallery, 32 East 21 Street, New York, New York

When purchased: June 19, 1961

Purchase price: \$6,500.00

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other Painting - oil

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 30-1/2 inches; width 40-1/2 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date reads: "

Face (underline two): Upper, lower, right, left, center,
other

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. _____, Edition size _____

Condition: Excellent

*Former Owners: (Dealers and collectors)

*Exhibitions: The Downtown Gallery, New York City, New York, 34th Annual Exhibition, October-November, 1959; The Corcoran Gallery, Washington, D. C., Biennial, January-February, 1961. Reproduced in the catalogues of both of the above exhibitions.

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

*Note: If space is insufficient, please supply information on additional page.

#10,000 7/5/64

Covered
Appr

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FORTY EAST NINTH STREET, NEW YORK CITY

July 6, 1964

Edith dear,

I'm sorry but I will be returning the Lewandowski.
It just sends all the others in the room off.

I've packed it away carefully and as soon as I know
someone is at the Gallery I'll bring it in.

Have a wonderful summer.

Bless you.

Milissa Berlin

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July 13, 1964

Mr. Merv Slotnick
2136 S. W. 5th Street
Miami, Florida

Dear Mr. Slotnick:

Edward Stasack referred your note to us. The Gallery is closed during the summer months, which explains the delay in our answer.

The lowest priced drawing by Stasack is \$90 and the masonite-intaglio prints, \$15. Naturally, we have no photographs of these inexpensive items, but if you are in New York after the Gallery reopens in September, we will be glad to show them to you.

Sincerely yours,

JBH/tm

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

DIRECTOR'S MIDSUMMER REPORT

July 17, 1964

Dear Friends:

In the middle of my first summer at Skowhegan, I am delighted to report on the high quality of the students, the faculty and the wonderful things happening at the School.

The Students

Everyone agrees that this is one of the finest groups of talented students ever to attend the School. We have thirty students here on scholarships provided by you and our other friends. In addition, we have 36 paying students. We are able to accommodate this number because three married students are living off campus and four are here for a month only -- two in July and two in August. More than 40 applicants for scholarships and many who would have been full paying students had to be turned away this year. This was more than ever before.

The Faculty

All reports to me from the students are most enthusiastic about the faculty. Each student is being greatly assisted in finding their own idiom by one or more faculty members.

New Mosaic Course

This new course is well underway. Under the supervision of Willard Cummings, Anthony Schiavo is teaching the techniques to the students. Three of those who entered the competition to design a Phoenix for the Margaret Day Blake Library are here working with Mr. Schiavo. Some of their mosaics will be completed and on the Library at the time of dedication. We hope many of you will find you can be with us on August 13.

The Margaret Day Blake Library

A few minor details remain to be completed but the Library is in use and the formal dedication will be held on August 13th. On the same day, we will officially open the sculpture wood beside and behind the Library. In it will be prize-winning pieces done by students in past years. We will add to it over the coming years.

- 2 -

The Stuart Davis Scholarship

Mrs. Edith Gregor Halpert who has been one of our most enthusiastic supporters for many, many years and who has been providing a full scholarship each year, has set up an additional full scholarship in memory of her very dear and close friend, the late Stuart Davis. This is one of the finest tributes that has been paid to the School. I know that all of you will be as thrilled to learn of this as we were.

Another New Scholarship

We were pleased to learn this week that a relative of one of our Advisory Committee members was so "impressed with your catalog and the fine job done in assembling "Four Centuries of American Masterpieces'", she has decided to give a full scholarship to Skowhegan." This is \$750. from a new friend of Skowhegan!

Contributions to Scholarship Fund

Even though we are well into the School year, we continue to face the necessary task of money raising. I can't tell you in words how truly satisfying it is to me to see the creative activities of the students. Just to spend a few hours would convince you of the great use to which they are putting all the money contributed each year. For me to see this going on each and every day is a tremendous privilege.

Reviews -- FOUR CENTURIES OF AMERICAN MASTERPIECES

Enclosed are copies of Emily Genauer's and John Canaday's reviews. We have a supply so do send copies to friends. Just let me know how many copies you would like to have. Also, if you would like to have a catalog of the exhibition for a friend or want us to send one along to someone, give me their names and addresses.

The Avalon Foundation

I have left to the last our most exciting new event. The Avalon Foundation has given to the School \$25,000 "to aid in completing payment for the purchase of its campus and in the construction of certain new facilities." !!! It is impossible to describe either orally or in words how thrilled we were when we received this grant.

There are many different ways in which the grant will be put to good use. We feel that possibly the greatest aspect of the grant is the confidence it evidences in the past as well as the future importance of the School to the cultural life of our country.

Mrs. Edith Gregor Halpert
July 20, 1964

Page Two

It seems to me that leaving it at an unspecified 10% of the group of works of art is better then having to each year designate individual items. This also would make it unnecessary to have the Deed revised. I hope this satisfies you on that score.

I am ready to come to New York at any time to go over the two itemized lists of works of art. I can bring along my secretary to type up the list to make this as painless as possible to you, and get it done quickly and efficiently.

You asked me to explain the procedure involved. All that is now needed is to have the Deed of Gift formally approved by all parties concerned. We will also need the two itemized lists. This can then be acted upon by our Board of Trustees. Then my work will start in earnest, for we will have a lot to do with architects, builders and fund raisers - a complicated and time consuming series of operations.

As to my remark about unloading surplus works of art - there will be almost nothing of interest to you as the items involved will be mostly minor 19th century Europeans. There may be a few Americans, but they will be by men of little consequence and the paintings will be dull. However, I think it would be a fine idea if you would come to the Gallery and let Don and me take you through the storage area so you can see what we have in reserve, and also to enable us to get the benefit of your judgment on what is not worth retaining.

Lets get the show on the road so we can have the celebration I have been looking forward to for a couple of years!!!

Hoping to hear from you very soon, and with cordial regards from the family and myself, I am

Sincerely yours,


Director

HW:arf

Box 4, Ocean Point, Maine
Area Code 207, 633-2307

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June 20, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51 St.
New York, N.Y.

Dear Mrs. Halpert,

Thank you for the helpful information you gave me during my recent trip to New York.

As usual, it was a pleasure to see you.

Sincerely yours,

Jama Eagle
(Mrs.) Joanna Eagle

2828 Conn. Ave., NW
Washington 8, D.C.

not to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

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The net of 300 mgs. weighs 0.005 gms. This time, 1000 mgs. weighed 0.005 gms., and consisting of 100 mg. each of sulphur, zinc blende, zinc pyrite, and zinc chalcocite. The zinc chalcocite was dark brown, while the other minerals were light yellow.

The only 14 foot or approximately 4.3 m. a good specimen
is kept which approximately 9.5 inches a diameter at the
bottom.

Chemistry terms

Phragmites australis

解説

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July 15, 1964

Mr. Nicholas E. Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

I'm sorry there has been a delay in the shipment of the two copies of FUTILITY. Shahn delivered these to us and they are being shipped to you today.

Obviously, once again my letter to Mayor Fenneberg did not reach him. In this instance, it is obviously due to the fact that he went off on his vacation trip. As soon as I receive word from him, I will communicate with you about the matter. You are very kind to assemble the press clippings for us and I look forward to receiving these after the exhibition closes.

While we were aware that Stuart Davis was ill during the past two years, the shock of his passing hit hard. He was both a rare artist and a rare personality, one I deeply admired in both categories. He was with the Gallery since its inception and it was a joy to work with him and to see his continuous experiments and always a most personal idiom. One gratification is the fact that his success was equally continuous, with the exception of the Depression. And it was particularly so that his success reached its highest peak shortly before he died. Very few artists have had that happy experience. Several American and foreign museums have communicated with us about a memorial exhibition, but Mrs. Davis and I agreed that it would be wise to wait until the latter part of the year, when most of his outstanding examples will be available. He left very little unsold work, but his reputation in museums and in private collections make it possible to assemble a great exhibition. Thank you for your kind words.

My best regards,

Sincerely yours,

EOM/tm

representation

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July 10, 1964

Miss Jean Lipman, Editor
Art in America
635 Madison Avenue
New York, New York 10022

Dear Jean:

At last we received the two photographs, which I am now enclosing and sending to your office. Our opening date of the Osborn exhibition will coincide with the week of the assassination. If you want the exact date, I can advise you shortly, when my schedule is worked out.

I hope that I will see you during the summer. Do call me in Newtown after the 15th of July. Best regards.

Sincerely yours,

SCW/tm

Photos sent

W. R. KEATING & COMPANY

INCORPORATED



SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

90 BROAD STREET
NEW YORK, N. Y. 10004

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 15, 1964
Ref. No. 57653
Air mail

Berthier & Cie.
69 Rue Sainte-Anne
Paris 2e, France

Re: Your 4642/44892

Gentlemen:

We wrote you on March 23rd and since then have sent you statements requesting payment of our bill of January 31st, amounting to \$90.35, covering the clearance and delivery charges on the case of paintings from Mr. A. Rattner to the Downtown Gallery, New York. Up to the present time we have not been favored with a remittance nor have you informed us the reason for not remitting.

Our bills are payable when rendered and we cannot permit this one to be outstanding any longer. Will you please arrange for a remittance to be sent to us by banker's draft in New York funds by return air mail.

Thanking you, we are

Faithfully yours,

W. R. KEATING & COMPANY, INC.

PRESIDENT

P.S. Royals/mes

CC: Mr. A. Rattner

✓ CC: Downtown Gallery - Attn: Mrs. E. G. Halpert

Mrs. Halpert--Will you please write to Mr. Rattner and ask him to contact Berthier and see that a remittance is sent to us by return air mail. Thanks.

For publication of information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established that a reasonable search has been made or
the artist is living, it may be assumed that the information
may be published 50 years after the date of sale.

July 22, 1964

Mrs. Erwin Keller
146 Columbia Heights
Brooklyn 1, New York

Dear Mrs. Keller:

The Gallery is closed until after Labor Day and therefore we cannot give you a complete or final valuation of the works by William Zorach to which your letter refers. Also, for this purpose, it would be necessary to see photographs of the paintings.

However, for the time being, you might put a temporary valuation of \$500. on each picture.

If you will send us photographs, we will be happy to be of more definitive assistance when the Gallery reopens.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 22, 1964

Mr. George Montgomery, Director
Museum of Early American Folk Arts
49 West 53rd Street
New York, New York 10019

Dear George:

I was agreeably surprised to find the paintings and the Schismal
eagle in my home when I arrived late afternoon. I trust that you
did not have too much difficulty in locating the place.

Everything arrived in good order with the exception of the LION
FAMILY, attributed to Edward Hicks. This has a long scratch diag-
onally across. Because I was returning (Sunday evening) via train
and had a bag, I could not bring back the painting for your exam-
ination, but will do so on my next round trip to Newtown, Mean-
while, would you apprise your insurance broker of this damage.
This reminds me that no settlement has been made as yet for the
two DANCING TOYS which were broken and reported on April 9th.
Will you therefore be good enough to check again with Huntington
Block, to whom you referred this matter.

Please let me know when you are planning to close the Museum, so
I may advise you where deliveries are to be made. I'm glad that
you decided to use Hahn Brothers or Hayes, as they are better
equipped to handle works of art of a fragile nature. Special care
will have to be taken with the paintings on glass, the MEMORIAL TO
GEORGE WASHINGTON, which has an inscribed glass, and the sculptures,
as well as all the other items.

You will find your receipt enclosed.

Sincerely yours,

EGB/tm

GALERIE COARD

TABLEAUX MODERNES

SOCIETE ANONYME AU CAPITAL DE 40.000 F.

38, AVENUE MATIGNON
PARIS 8^e

TEL. : ELY. 28-16
R. G. TÉLÉH. 37-15.808

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

I hope your moving was successfully achieved.

I wish you lots of luck and very pleasant and well deserved holidays.

Yours Sincerely

Nina Griliches

N. Griliches

P.S. In September Rattner will give us more paintings; at that time I
will send you the invoice.

BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
6TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

July 13, 1964

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from both artist and purchaser involved. If it cannot be
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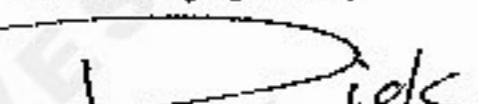
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letter of July 6. With vacation time of the
staff, I am behind with my correspondence. The Schuman Traffic
Agency, Inc. will pick up the show.

With best wishes,

Sincerely yours,


Richard F. Howard

Director

RFH/eh

there are icicles in the water." This became a local quote. Depending on my new Gallery decision, I will try to take some time out during the summer to fly out to Menemsha, as all my visits with you, Gil and Holly have been the most delightful excursions I remember. Naturally, I will let you know well in advance and certainly will make every effort, as the Gilberts are my favorite family.

Do write to me when you get a chance. Even a letter is a great help.

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DGH/tm

? 3. Unless you ~~have~~ ~~want~~ to ~~the~~ ~~century~~, please write me at this address, so I need not
ask whether you will be taking notice the present war with Germany or otherwise
but, however, if you do not tell me so, I will assume you will be doing so. I would like
to bring you up to date on all the latest news and events. If you do not want to receive
any information about the war, just let me know and I will not send it to you.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 17, 1964

Mr. R. B. Beaman, Exhibition Chairman
Carnegie Institute of Technology
Schenley Park
Pittsburgh 13, Pennsylvania

Dear Mr. Beaman:

Indeed, I will make every effort to be in New York and at
the Gallery on August 3rd, but would greatly appreciate it
if you would call the Gallery on the preceding Friday or
would drop me a note to let me know where you can be reached
on Monday morning after 10 o'clock, so that I may communicate
with you and make a specific appointment.

I look forward to hearing from you. While I am not in New York
all mail addressed to the Gallery will reach me promptly.

Sincerely yours,

EGH/tm

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established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

AFA

July 8/64

16 Nordica Drive
Croton on Hudson, N.Y.
July 8, 1964

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 21st Street
New York, N.Y.

Dear Mrs. Halpert,

Your priceless collection of Folk Art currently on display at the Museum of Early American Folk Arts, was most enjoyable to me when I visited yesterday, and especially so since in it I found another fragment to add to my intensive and extensive research in the past few years, on the life of Thomas Collyer, shipbuilder, 1818-1862. Your wooden figure of HENRY CLAY created by Thomas Collyer interested me very much, and in the hope that you may have acquired more information on it than appeared on the card, which you would be willing to divulge in the cause of historical research, am writing to tell you of my efforts to reconstruct a forgotten life—that of a young genius from the country village of Sing Sing (Ossining, N.Y.) who achieved wide recognition in the field of steamboat building, not only in the U.S. but also in China for the China trade, and his skills and diversity included clippers, barques, steamboats, barges, towboats, schooners, sloops, etc—a total of some 100 boats in a very short lifetime. However, it appears that the stigma of the burning of the HENRY CLAY and the ARMENIA was not forgotten locally and there is nothing to record his astounding achievements in our local historical records (Ossining is my home town also.) So for the 150th Anniversary celebration of the Village of Ossining last year I had prepared much data for the two previous years research in my limited spare time, with a view toward

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MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • Endicott 2-5514

Conservation of Paintings

July 18, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st St.,
New York 22, N. Y.

PORTRAIT OF A WOMAN IN GREEN - Oil on canvas, glue lined,
27" x 33", American,
C. 1850

Present Condition:

Surface varnish is discolored and has been
scratched and scraped in numerous places.
Two of the scratches are deep and have cut into the canvas. Old dis-
colored retouching was noted in the face and hands.

Suggested Restoration:

Varnish will be removed and damages
to surface filled with gesso and retouched.
Surface will be sprayed with synthetic resin varnish.

Cost of Restoration - \$200.00

MMW:ip

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 26, 1964

(a) The Downtown Gallery,
32 E. 51st St.,
New York, N.Y.

7/28/64

In the story in today's N.Y.
Times, about Mrs. Halpert's very generous
gift of art to the Corcoran Gallery, mention
is made of her own collection of American
folk art.

Is there some kind of illustrated
catalogue on her folk art?

I note that some of these things are
on view at the ^{early} Mus. of Am. Folk Art. I
wrote to them a while back but got no
reply.

Very truly yours,

J. Wenger

The Morris Hotel,
311 S. 13th St.,
Phila. 7, Pa.

With sincerest regards
which must be printed
in a unique case on each

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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May 18. has never ~~had~~ a catalog
in anyone else's collection in view
of his own. There has been many catalogues
of art in which he has been listed
as a recent artist.

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from both artist and purchaser involved. If it cannot be
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pw
fronted
D.C.P.M.

RANDOLPH-MACON WOMAN'S COLLEGE
LYNCHBURG, VIRGINIA

OFFICE OF THE TREASURER

July 14, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We wish to revise the insurance carried on our
paintings. Dr. Mary F. Williams, Curator of our collection,
tells me that one or more of our works came from your
gallery, or are by artists you represent.

Would you be so kind as to write the current market
value against any of the items on which you feel qualified to
give an opinion, including the ones acquired from you?

I enclose a duplicate copy for your files, and an
envelope for returning one to us.

Thank you for your help.

Sincerely,

V.H.Belcher
V. H. Belcher
Business Mgr. & Treas.

VHB:NB

July 13, 1964

Mr. Ben Shahn
Roosevelt, New Jersey
U. S. A.

Dear Mr. Shahn:

We received a letter from Mr. William Smith, and we are happy to know of your great interest in holding an exhibition of your works in Japan. We are fully confident in assuring you that high expectations are placed on the exhibition of your works in Japan not only by us but also among many influential art-loving people of this country. We earnestly solicit your special consideration to our plan, in order to materialize this fine project and make it major success.

According to Mr. Smith, the major problem in this connection is how and from where to collect your works. We are well aware that you never have many paintings on hand, and that many of your works are held at the Museum of Modern Art in New York and other museums scattered in many cities as well as in the hands of a number of individual collectors.

As far as we are informed the Downtown Gallery in New York has handled so far the largest number of your works, so that in order to realize your exhibition in Japan it seems to us absolutely necessary that this gallery possess positive interest in promoting such an exhibition in Japan.

By forwarding a copy of this letter to this gallery at the same time, we intend, immediately upon receipt of your consent, to conduct further negotiations with you through the above gallery.

Because this project will be the first attempt of this kind in Japan, it is our sincere desire that we assemble as many of your works as possible in a systematic way. We shall be extremely grateful if you will let us know how you think about this matter, and also give us the opinion of the Downtown Gallery along the same line. Upon receipt of word from you we shall then proceed to examine and decide upon the site of the exhibition and other related matters. In this connection, we are happy to inform you that we can secure extensive cooperation from one of Japan's most influential newspapers in promoting our project. In addition, we are considering the use, as the site for the exhibition, not only of the large hotel in which our gallery is located, but also other public museums. We are moved to these considerations because it seems to us to be most essential that the best possible place be chosen for accommodating the largest possible audience in their enjoyment of such a wonderful exhibition of paintings.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

July 27, 1964

Right to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith,

I see that the New York Times has finally
caught up with your problems in connection with your
contemplated gift to the Corcoran Gallery.

It would appear from the article that many
of the difficulties have now been erased and the trans-
action may soon come into being. I am sure that after all
of the work you have provided for this purpose that this
will be the fact.

In any event, as I have previously advised
you, when you have received some formal word on this
from the Treasury Department, I would be pleased to
review a copy of it for you. Also, if I can be of any
further help to you in this connection, please do not
hesitate to call on me.

I do hope that you are having a wonderful
summer and certainly look forward to seeing you soon.

With kindest regards, I am

Sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

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July 20th, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It has been suggested that I write to you for some information.

My mother was an old friend of William Zorach and she owns two of his watercolors which were done in 1927 and 1928. Recently she entered a retirement home up in Westchester. In accordance with various entrance requirements they request a list of assets and possessions, such things as paintings need to be assessed as to their present value.

Knowing that you represent Zorach I thought that you might be able to help me out by giving me an idea of their approximate value. If condition and size have any bearing, they are in excellent condition, the actual size of the watercolors are $21\frac{1}{2}$ by $14\frac{1}{2}$.

Thanking you in advance for any information that you can give and I hope that this will not inconvenience you too much, I am

Enclosed
5500
replies to
replies to

Very truly yours,

Graeme Keller

(Mrs. Lewis) Graeme Keller

116 Columbia Heights
Brooklyn 1, New York

ESTABLISHED 1907

ALBERT R. LEE & CO., INC.

TELEPHONE
666-4413-9200

INSURANCE ADJUSTERS
MARINE SURVEYORS

90 JOHN STREET

NEW YORK, N.Y. 10038

July 16, 1964

CABLE ADDRESS
"ARLEECOT"
NEW YORK

See cover
in the folder
J.W.M.

IN REPLY REFER TO

41568 JWM

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Attn: Mr. Miller

Dear Mr. Miller:

We have authorized Mr. Joseph Ternbach of Forest Hills, New York to pick up for our office the damaged eagle weathervane which Mrs. Halpern loaned to the Brearley School, 610 E. 83rd St., New York City. Mr. Ternbach is receiving a copy of this letter and we understand that you will contact him in the immediate future so that the damaged item can eventually be sold for the account of the underwriters whom we represent.

For your identity of the eagle weathervane this is the large copper weathervane which I believe you carry under your stock No. 1402 for which Mrs. Halpern signed a release and agreed to surrender the item to our principals for disposition.

Thank you very kindly for your cooperation and attention on the above.

Yours very truly,

ALBERT R. LEE & CO., INC.

James W. Mellors
James W. Mellors

JWM:rwm

cc: Mr. Joseph Ternbach
110-21 69th Avenue
Forest Hills, N.Y.

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

you give me a ring well in advance in the event that I can arrange to be here at the specific time to go over the list with you and, if we are going to be under the new ruling, where I am to give 10% of the objects each year, which you would consider preferable and whether we would agree on the specific items. At any rate, ~~let~~^{call} you from you shortly.

T. C. G. 1902

1990-03-03 10:00:00

6.1119 next

EDH/tm

P. S. Congratulations on the Washington Post article and thank you for sending it to me.

the most common site of metastases, although lymphatic vessels are also frequently involved.
In the peritoneum, however, the tumor may spread by direct extension or by implantation via the peritoneal veins. The tumor may also spread by way of the lymphatic system, particularly in the mesentery, where it may form large, confluent areas of tumor tissue. It may also spread by way of the blood vessels, either by direct extension from a primary tumor or by way of the lymphatic system. The tumor may also spread by way of the peritoneal veins, particularly in the mesentery, where it may form large, confluent areas of tumor tissue. It may also spread by way of the lymphatic system, particularly in the mesentery, where it may form large, confluent areas of tumor tissue.

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“The new research team will not proceed until all of our basic data are ready.”

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 23, 1964

Mr. Frank M. Titelman
The Puritan Sportswear Corp.
Altoona, Pennsylvania 16603

Dear Frank:

Thank you for your charming note and the enclosure. Now I
can eat.

The all-gold-leaf frame has been ordered to replace the
one currently on the Ben Shahn painting. It may be two
weeks before it is completed, since it requires a spec-
ial coating which has to dry before the gold leaf is
applied. I decided it could be a little wider than the
present frame without extending the painting.

I'm delighted that this picture had been misfiled, making
it possible to add it to your collection.

It was good seeing you and Rose and I look forward to a
visit with you when we reopen in the Fall. Best regards,

Sincerely yours,

EGR/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 15, 1964

Dynes Lumber Company
137 West 28th Street
New York, New York 10011

Gentlemen:

Miss Margaret Wetherston has told us that she gets from you a pure polyethylene film for protective use on paintings she is restoring.

We would like to order 1 roll of this product, 100 feet long and 120" wide and 1 roll of the 36" wide.

Would you send it to the above address and also send your bill? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

P.S. The weight should be the same as that used regularly by Miss Wetherston.

Note to publishing information regarding sales transactions:
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Newspaper — Thought you would ~~not~~ have
a check or two — Have 2 teenagers
here as houseguests - !!! I need
a much needed rest — 14 kids for
dinner yesterday

LW

July 26 1964

date

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

21 July 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Edith:

It's been nearly a month since you wrote so thoughtfully. I enjoyed hearing all your ideas, some of which I have felt myself and have already projected.

As to the Board of Trustees, perhaps you and Mr. Takayesu do not know that there are representatives of the Chinese and Japanese communities who have been serving for several years. The Board itself is aware of a need to strengthen the base. Actually, I cannot conceive of a more responsive, generous and enlightened group of trustees, and I'll match them any day against any board you could name. My eleven months here have been rewarding beyond belief in terms of the cooperative spirit of this exemplary group. And the accomplishments over the years are certainly a credit to the Board as well as to the professional administration, for both financial support and vision.

Now the time has come - and a time of change inevitably comes to all things - for a different emphasis. The community, especially in the younger generations, is ready to participate to a much greater degree in all cultural affairs. It is exciting being a part of the vital developments taking place in this vigorously growing city of the world. And I am determined, as I've said, to build an American collection here at the Academy. Your exhibition ideas are good ones and could be an integral part of the campaign for acquisitions in this field. Can Walter and Jack be persuaded to make a gift?

Regarding galleries, a new one representing some dozen or so leading artists opened the first of the year at the Royal Hawaiian, while another one folded. Your suggestion for a sales gallery is worthy of consideration. I am planning now to open a sales shop in November, to handle books, reproductions

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, President

Alfred Zantzinger, Vice President
Joseph T. Fraser, Jr., Director and Secretary

C. Newbold Taylor, Treasurer

July 16, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

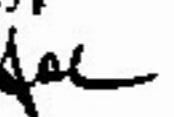
I am just returned to my desk from a bit of vacation in Maine. News of Stuart's death of course reached me there, but late. His passing certainly marks a terrific loss and we who had the good fortune to know him are the poorer indeed. There is some little satisfaction, however, in the realization that he knew of our wish to do him honor by the staging of a small but retrospective show as we open this new and important project to the life of this venerable place.

As I return to Philadelphia, Marjorie Ruben is enjoying a very, very short trip to Paris, but will be back here next week. I have examined the material she left on her desk and I am encouraged that there has been a very considerable good response to the invitations I sent out. We were aiming at about 20 pictures and I think there is presently a report from 15. What I have not done yet is to examine, once again, the photographs and checked the sizes of those which have said yes. I believe though there is time to await her return and what with those unheard from we may still want to be sure that a good component of most important canvases are included. I should rather suspect that as this exhibition now takes on even more important aspect following so close upon his death, that personal appeals might be looked on with favor if we must do some additional inviting.

I am grateful to you for all the help you have given Mrs. Ruben and your interest in our project and also your thoughtfulness in telling us that any mail can go on to you as you vacation. I will certainly endeavor to get in touch with you only for emergencies, but I know you share our wish to make this an ideal event.

I send this to you, then, sharing your heavy heart, but with every wish that your respite from New York City and the Gallery will give you a rest and change.

Sincerely,


Joseph T. Fraser, Jr.
Director

JTF jr/DER

C O P Y

July 8, 1964

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Miss Alice Davis,
Secretary for the International
Carnegie Institute of Art
4400 Forbes Avenue
Pittsburgh, Penna. 15213

Dear Miss Davis:

Your letter with the enclosures pertinent to the painting
by STUART DAVIS: "Blips and Ifs", 1963-64 and its ship-
ment to Pittsburgh for exhibition in the 1964 International
has been received by this office.

The painting was installed in this Museum's major summer
exhibition just before Mr. Sweeney left Houston for the
Venice Biennale. It is a focal point in the exhibition;
one made doubly prominent by the strength of the design and
the brilliant color. To remove the painting from the ex-
hibition now would be to destroy the balance in Mr. Sweeney's
wonderfully integrated installation.

It will be extremely inconvenient to ship the painting
before the exhibition closes in September. We are sure you
will understand our situation. In the meantime we can pro-
vide photographs made since the painting came south and the
usual statistics relevant.

Sincerely yours,

Edward B. Mayo, Registrar

cc: Mrs. Halpert

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 488 MADISON AVENUE NEW YORK 22 NY MU 8-0800

ALLEN F. HURLBURT, Art Director

July 17, 1964

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert,

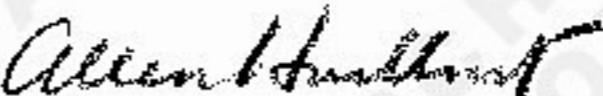
You are right. LOOK only negotiated for the reproduction rights to the Ghandi drawing as an illustration for the Leo Rosten series appearing in LOOK. This would include any promotion of the feature and any reprints of the Leo Rosten series.

All commitments have included the reproduction rights on this series in LOOK Magazine and in a subsequent book which will cover the entire Leo Rosten series as well as the necessary promotion of the article and the book.

Of course, Ben Shahn is the owner of the original art work. While I would love to have it, I fully understand its value.

Kind regards -

Sincerely yours,



Allen F. Hurlbert
Art Director

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 10, 1964

Union Towel Supply
70 Johnston Avenue
Jersey City 4, New Jersey

Gentlemen:

Enclosed find check in payment.

Please discontinue this service, effective immediately. We will be closed for the summer months and will contact you at such time as we wish service reinstated.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

July 13, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Williams took off last week to spend
a week or so with his family at Ocean Point, Maine, so I am
immediately sending on to him your letter of July 10th.

Trusting the Post Office will render its
usual efficient service, I am

Sincerely yours,

Ann Fadeley

Secretary to the Director

arf

- 5 -

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Dves oale nro bus rojne zibl at he-teemnt ed filw nov dancit i
-jei ent al of herzelst zynting ent lo adspizodnic lesevse nov
froy mafit ued + yad mottsolidaq tel beboles tjet

July 20, 1968

Mr. Paul Woodring, Editor
Educational Department
Saturday Review
530 Fifth Avenue
New York, New York

ms/MLR

Dear Mr. Woodring:

Recently, during a conversation with Katherine Kuh, she agreed
that you might be interested in some fascinating material I
have received from Charles Sheeler, the eminent American artist.

I have assiduously followed the educational department in the
past two years and it occurred to me that you might be interested
in this material to demonstrate the fact that there are
youngsters whose creative instincts are stimulated by a teacher
and whose response to the teaching is positive.

A photostat of a letter received from U.C.L.A. is enclosed.
This is self-explanatory. If you wish, I will send you a selection
of the many letters written by these 8 to 10 year old
children. They are utterly fascinating. For instance, and I
quote

"Dear Mr. Sheeler,

I love your paintings, especially the one that had
buildings at a worms-eye view, and the realistic drawing
of a cat on the chair, because it's a limited palette,
and because of its shadows and the texture of the cat's
fur.

I always recognize your paintings, because they're
usually ruler perfect and they give me a quiet feeling,
and lonely, deserted feeling.

(age 9)

Yours truly,
Carol Jean Rogers of the
University Elementary School"

An excerpt from Vivian Gilbert's letter (age 9): "The absence
of people in your pictures makes your pictures stand out more."

The collection of letters was of great significance to Charles
Sheeler, who has been incapacitated for the past four years as
a result of a serious stroke and therefore unable to continue
his painting career. He found it most gratifying to learn that

R CONDON

LAUREL PASTURE OAKWOOD LANE
VALLEY FORGE PENNSYLVANIA
WELLINGTON 3-4465
JULY AND AUGUST GENERAL DELIVERY
NORTHEAST HARBOR MAINE

SCULPTOR of

NATIVE WOODS AND GRANITE
SPECIAL DESIGN RUGS

July 24, 1964

Many sculptures have been sold from Laurel Pasture's
out-door gallery, in connection with massive trees etc.

A few owners of my sculpture -

Mr. Joseph H. Hirshhorn

a number of the du Pont family

Mrs. Richard J. Neutra, A. I. A.

Mrs. G. David Thompson, 4 granite etc. sculptures

Very important pieces of Americana have been sold to —
Mr. and Mrs. Andrew Wyeth are among my old patrons.
Quite a few of my clients are members of the
Rockefeller, Ford and Mellon family. Mr. H. F. du Pont
of Winterthur has made purchases from me for over 25
years.

There are 6 or so of my applewood etc. sculptures in
the show rooms etc. of Mr. Harvey Prober, furniture
designer at 155 East 56 St. N. Y. C.

(Mr. Prober's furniture is used "Exclusively" in the
living room, den and master-bed room of the
Edw. Durrell Stone House of Good Taste, N. Y. World's Fair)

Rudolph Condon

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NORTON GALLERY AND SCHOOL
OF ART
PALM BEACH ART INSTITUTE, INC.
PIONEER PARK WEST PALM BEACH, FLORIDA

July 7 1964

Dear Edith -

Here's the "green copy" - .

I'm having a few friends in for
a seminar soon, & will write again.

It sure looks bright amongst
our sacred cows!

Bob

Bob

- S -

AFA
.abinger used 1967 7/11 1967 work used am Jef 01

July 6, 1964

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

For a dame who was an efficiency expert at one time, I am setting a fine example which, incidentally, is much more in character today. The forms that were filled out for the Smithsonian exhibition have disappeared. Since the genius who took charge of that department is no longer with us, there is no way of locating them. While I shipped the three paintings to you and have a receipt from Budworth for these, I cannot recall what figures or valuations were listed in them, other than the \$5000, for the Maentel, on which you commented. This can be reduced to \$2500. As you know, that picture is not for sale and the price has to do only with my affection for it and not necessarily with the commercial value. I trust the 50% reduction will be all right with you.

Would you be good enough to send me the list as it appears in the printed forms. I will then send a consignment to you or to the Smithsonian, whichever you say.

Incidentally, Roger Stevens called on me about a month ago, shortly after Mrs. Kefauver paid me the compliment of asking for some help as well. This followed a charming rapport between Mrs. Goldberg and me, but I finally convinced all three that I could devote very little time to extracurricular matters hereafter. I really intend to taper off. But, I hit upon a fine idea. Stevens seems very much interested in having someone work with him on Folk Art and I suggested that, because of your move to Washington, you might be available and certainly would do the best job possible. He seems to know Luke Battle, who will unquestionably second the motion in this instance. In any event, I felt that it might be fun for you, since you will be stationed in Washington and I felt also that you could make a tremendous contribution in this association. Thus far, government officials have worked almost exclusively with amateurs who handled each issue accordingly. I'm very curious as to whether or not he has written to you. As you know, he has replaced August Heckscher as the Cultural Chief of America, and he too needs some help in the visual field.

Although the Gallery is closed for the two summer months, I'm still hanging around New York with an occasional weekend in Newtown. There is so much to do and so little energy to do it with, but I do hope to get settled in the near future and hope that my ideas about my new home and functioning will work out satisfactorily.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE STATEMENT
DOWNTOWN GALLERY

7.15.64.....19

32 EAST 51 STREET • NEW YORK
Telephone: Plaza 3-3707

Mrs. Milton Kramer

STATEMENT

<u>DEBIT</u>			<u>CREDIT</u>	
16.6.59		\$2,523.50	9.29.59	\$2,523.50
7.2.62	#9786	77.25	1.29.63	50.00
7.12	9789	21.93	3.15	50.00
12.5	9874	721.00	5.16	50.00
		\$3,343.68		\$2,673.50
11.16.63	#10162			
<u>credit</u>		721.00		
		\$2,622.68		\$2,673.50

credit due: 50.82

transferred to account
of Dr. Milton Kramer

referred to as the "Donee") an undivided 10% interest in the paintings and other works of art itemized and described in the schedule annexed hereto marked Exhibit A, retaining to herself the other undivided 90% interest in the said works of art; and (b) does here by agree to give and transfer to the Donee during the calendar year 1965 and during each calendar year thereafter an undivided 10% interest (or such greater undivided interest as the Individual Donor shall elect) in the said works of art until the entire interest therein shall thus have been given and transferred to as the "Corporate Donor") does hereby give unto the Donor all of its right, title and interest in the paintings and other works of art itemized and described in the schedule annexed hereto and marked Exhibit B. The Individual and Corporate Donor are sometimes hereinafter referred to as the "Donors". The said paintings and other works of art set forth in Exhibits A and B annexed hereto are sometimes hereinafter referred to as the "collection."

2. The gifts provided to be made hereafter by the Individual Donor, as set forth in Paragraph L above, shall be made in each instance by the execution and delivery to the Donee of a written instrument setting forth that the Individual Donor does thereby give and transfer to the Donee the undivided 10% interest (or such greater interest as the Individual Donor may elect) in the said works of art, as provided in Paragraph 1 hereinabove.

3. The Donee hereby accepts the foregoing gifts, and agrees to accept the gifts provided to be made hereafter, subject to the terms and conditions stated herein.

Right to publishing information regarding sales transactions
researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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Commerce Trust Company

KANSAS CITY, MISSOURI 64141

GRAHAM PORTER, VICE PRESIDENT

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July 9, 1964

Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for advising us that the Ben Shahn painting is being shipped to us this week. Your note included the phrase "please add to your insurance policy".

I believe that in the past all art work has been insured in shipment by the sender. Our own insurance takes effect once the work of art is delivered to us. I mentioned this just so that this particular painting would not be uninsured during shipment. Will you therefore make sure that you have it insured.

Sincerely,

Graham Porter
Vice President

GP/sfm

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

July 10, 1964

Mr. Edward B. Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston 5, Texas

Dear Mr. Mayo:

Your letter of July 8 re the Stuart Davis painting, "Elips and Ifa,"
has come to my attention inasmuch as Miss Alice Davis is on vacation.

We will await Mr. von Groschwitz' decision when he returns from vacation
early in August as to whether or not it will be possible to work things
out here if the Davis is not shipped until after the close of your
exhibition in September. In the meantime, would you kindly let us know
the earliest date you could make shipment and give us the outside dimensions
of the frame. Thank you for your offer to send photographs, but we al-
ready have several.

Sincerely yours,

Brinley Roberts

Executive Secretary

cc: Mrs. Halpert

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

AFA

July 13, 1964

Mr. Andrew Dilworth
Frost National Bank Building
San Antonio 5, Texas

Dear Mr. Dilworth:

I've had some bad luck in connection with the Waring Boston Tea Party Chest. As I advised you previously, the person I had in mind specifically at that time was Maxim Karolik, who died suddenly. More recently, an auction of his private collection was held in Newport and several of the other potential buyers feel that they have already expended considerable funds. I am making one more try and will advise you as to the results. Meanwhile, the brochure is carefully guarded and will be available to you on request. The Gallery is closed for the summer and will reopen on September 8th. If you need the brochure, please write at this address and I will arrange for a special trip to New York to take care of the matter.

Sincerely yours,

EDH/tm



*CD
7/23/64*

You were all purchased from Mrs. Daniel
who is very aged now
and has us recently 20, 1964
we believe

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Atkinson has referred my questions concerning Mr. Daniel and the Howald Collection to you. I am in the midst of preparing a Howald Collection catalogue and find our files complete except for a few pertinent details such as: provenance, exhibition and references previous to our acquisition and interesting footnote material. Listed are the particular paintings on which I am working: John Marin - "Ship, Sea and Sky Forms" and "Palisades, No. 1", Charles Demuth - "The Tower", Maurice Prendergast - "Along the Shore", Jules Pascin - "Oyster Bar" and "Lunch Room", Pablo Picasso - "Boy with Cattle" and Henri Matisse - "The Red Jacket". I am earnestly hoping that you will be able to help me or refer me to Mr. Daniel.

Sincerely yours,

Linda Hammond

(Miss) Linda Hammond
Public Relations

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7/17/64
July 17, 1964

Miss Patricia McKay
Exhibition Secretary
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco, California 94102

Dear Miss McKay:

As you requested, I am enclosing a photograph of Max Weber's painting entitled TAPESTRY for your exhibition of "The Human Figure". I deeply regret that we have no color transparency of this painting in our possession and hope that you can have it made in San Francisco. We will be glad to ship the picture immediately, unless it has already been sent to you. The Gallery is closed for the two summer months and I'm writing to you from my summer home. I was under the impression that Mrs. Weber had the painting delivered to us and it is possible that the painting left earlier this month. If so, won't you be good enough to let me know, if I don't get an opportunity to get to New York to check our records.

I was under the impression that there were more paintings selected by Mr. Culler during his visit, as we represent a number of figurative painters, but again I have no access to the previous correspondence. If it is not too much trouble, would you be good enough to let me know which of the artists listed in the enclosed catalog will be represented in your exhibition. I shall be most grateful for your kind cooperation. Your letter addressed to the Gallery will reach me promptly, as I have made arrangements with the post office recently to forward all mail immediately upon receipt.

Many thanks for your cooperation.

Sincerely yours,

BCH/tm

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SYRACUSE UNIVERSITY, SYRACUSE 10, NEW YORK

SCHOOL OF ART

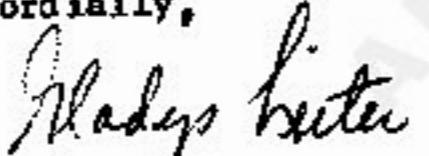
July 9, 1964

Dear Mrs. Halpert:

Although Dr. Schmecketier has your previous
invoice may I still have a new one as arranged
in our previous correspondence? This will
satisfy our purchasing department and make
matters move smoothly.

Thank you.

Cordially,



Gladys Leiter
Administrative Secretary
School of Art

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purchaser is living, it can be assumed that the information
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July 15, 1964

Fine Arts Conservation
305 East 57th Street
New York, New York 10017

Gentlemen:

Mrs. Halpert has asked me to advise you that she has communicated with Mrs. Stephen Stone regarding the Georgia O'Keeffe painting FROM THE PLAINS, which you have in your possession and on which you had given Mrs. Halpert an estimate.

Mrs. Stone has approved the estimate and you may now proceed with your work on this picture.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

C: Mrs. Stephen Stone

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July 10, 1964

Mr. George Montgomery, Director
Museum of Early American Folk Arts
49 West 53rd Street
New York, New York 10019

Dear George:

As you know, we have tried to contact you several times - in
each instance unsuccessfully.

I do want to get that small matter of insurance straightened out
in connection with the two woodcarvings. Your adjuster was here
a month ago, it seems, but nothing has happened since his visit,
and I would love to clean this off my calendar.

Number 2: If you recall, I advised you that I would have to make
some substitutions at the end of June, since there are several
paintings and one sculpture which I really must have for Newtown,
as my home is not a home without them. The items are listed below.

If you can't take the time, I will be glad to make a stab at it
myself and send you substitutions which I consider of high quality
and which are available immediately. If you would like to make the
selection, please call me upon receipt of this letter as I plan to
leave for the country, although later than usual, early in the week
and want to take the objects with me. In any event, please call me
when you receive this or, in your absence, I trust there will be
someone else who can take care of this matter. It would be too bad
to leave gaps on the wall and, as I mentioned, I am prepared to
send you the substitutions. And so, I look forward to word from
you. My best regards.

Sincerely yours,

EDH/tm

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July 8, 1964

Mr. William E. Gandy
550 South Flower Street
Los Angeles 17, California

Dear Mr. Gandy:

I am delighted that you, too, feel as strongly as I do about the John Marin painting, HEADED DOWN EAST, and that you decided to acquire it for your collection. A receipted invoice is enclosed and I thank you for the prompt attention.

I will send you an announcement of the opening exhibition after our summer vacation. This will be held at a new location, with greatly improved facilities for our clients (and for us), since we will no longer be subjected to the "off the street" (so-called) trade, in a changing art world.

I wish I could offer you additional examples of Sheeler's work, but the two photographs I sent you represent our current stock. Occasionally, of course, a painting turns up and, if this should occur, I will certainly communicate with you.

Meanwhile, I look forward to meeting you in the Fall.

Sincerely yours,

EON/tm

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BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
6TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

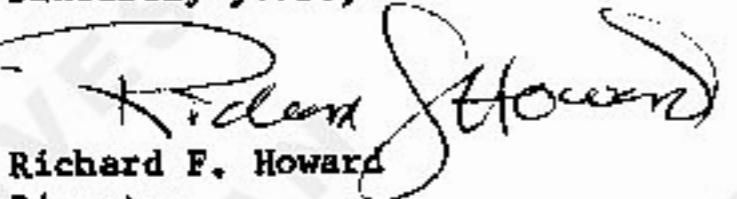
July 22, 1964

Miss Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Miller:

We have a notification from the Schumm Traffic Agency Inc. that they will ship the Birmingham "Outdoor Sculpture Exhibition" from New York on 1 September. I am sure that they will already have arranged with you to secure the material from you. In case they have not, their telephone number is 571-1746.

Sincerely yours,


Richard F. Howard

Richard F. Howard
Director

RFH/eh